

COMPUTER ARTS

DESIGN
MATTERS

ISSUE #271

OCTOBER 2017
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THE UK

JUNIOR DESIGNER MANUAL

MASTER IMAGE RETOUCHING

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the studio with our pro guide

brand
impact
awards.

47
WORLD-CLASS
PROJECTS

BRANDING AT ITS BEST

2017'S BRAND IMPACT AWARD
WINNERS SHARE THE SECRETS
OF THEIR SUCCESS

FEATURING...

ALPHABETICAL

ANAGRAMA

DESIGNSTUDIO

GBH LONDON

JACK RENWICK STUDIO

JOHNSON BANKS

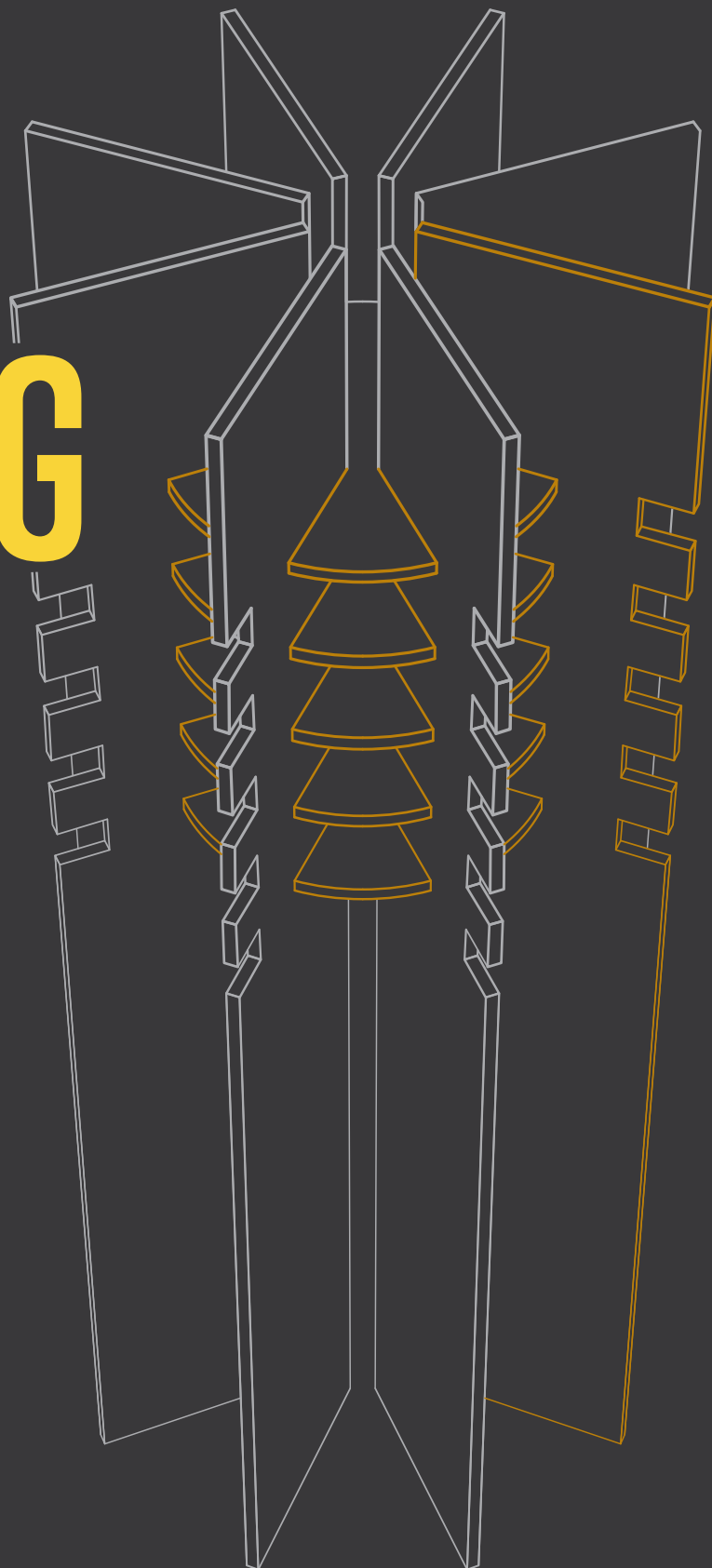
KONTOR REYKJAVÍK

PEARLFISHER

TAXI STUDIO

THE PARTNERS

...AND MORE



jeremy tAnKard

- REDISTURBED REGULAR -

IS THOROUGHLY PLEASED

- TRILOGY EGYPTIAN HEAVY EXPANDED -

TO ANNOUNCE

- SHIRE TYPES STAFFORDSHIRE -

A WONDERFULLY REFRESHED

- BLISS HEAVY -

WEBSITE

- TRILOGY FATFACE REGULAR -

New

typography.net

New

R•E•P•L•E•T•E W•I•T•H M•A•N•Y

- ALCHEMY -

MARVELLOUS

- DE WORDE EXTRABOLD -

TYPEFACES

- CAPLINE BOLD -

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- KINGFISHER ITALIC -

Making the cover

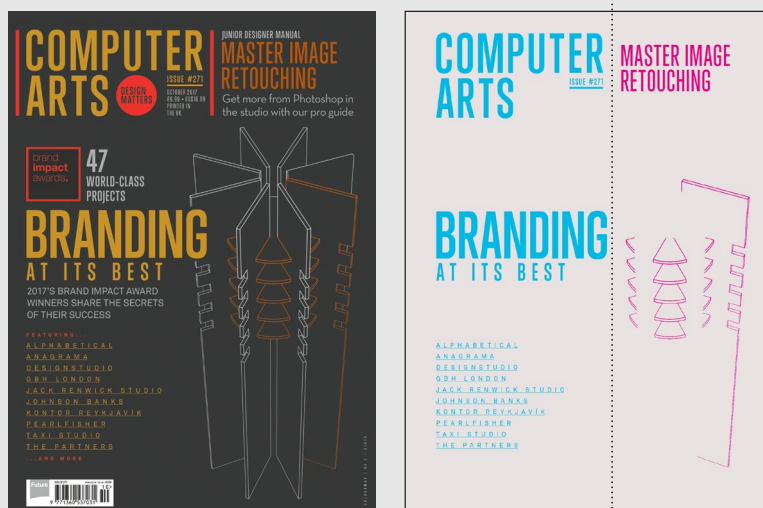
Celloglas has provided us with many distinctive foil cover treatments over the years, but rarely more than one at a time: manufacturing the plates (one per foil), multiple passes through the press, plus the cost of the foil itself, makes for an expensive process. Nevertheless, we initially decided to push our luck and ask for four foils, representing the three metallic colours of our Brand Impact Awards trophies (silver, gold and shiny copper) and red for the BIA logo.

Ultimately, logistics (and economics) dictated a different approach. The final cover includes two instead of four foils, and to allow them both to be stamped in the same pass, each was designed to fit in vertical, parallel strips. Bright red and metallic silver Pantones replaced the other foils, and for some added spice, we threw in a split-run cover with a radically different colourway, chiefly, according to art editor Mark, “to see whether the foils would work on a light colour too.” Three quarters of our print run is slate grey, with the remaining quarter on subtle cream.

The evolution from initial pitch to final cover has been one of the more ‘interesting’ of recent months. What seemed simple on screen proved more taxing when the ultimate filter – reality – was applied. But the process was responsive design at its most fun and we’re excited to see how it turns out.

Watch the foils being applied, plus several other special covers being finished, at www.bit.ly/ca-printfinishes

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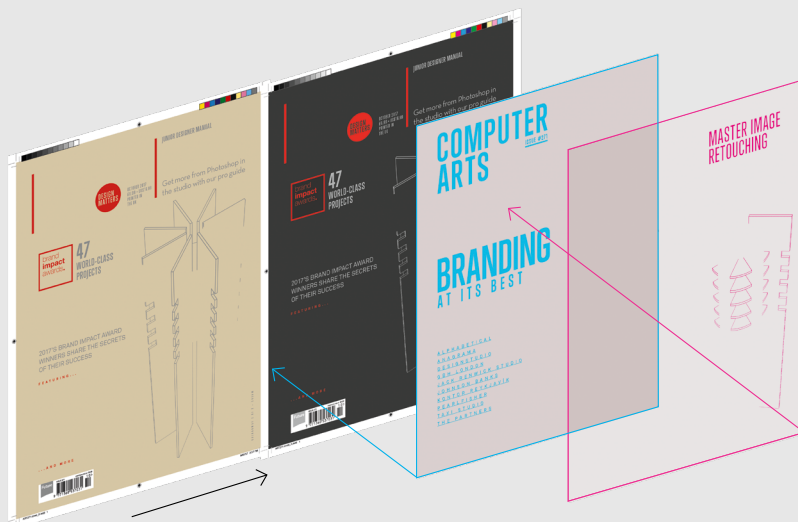


Above: To contrast with the light-bouncing glimmer of the foils, we used a soft touch finish on the cover stock.

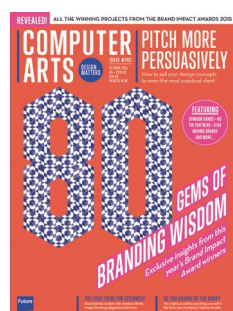
GOLD FOIL

FOILS CANNOT TOUCH

COPPER FOIL



Above: Since our cover is printed four-up (four covers printed on one sheet at a time), it's relatively straightforward to have up to four different designs. However, the elements treated in foil must be the same on all covers, hence the colour-only difference between our two covers.



BIAs 2015

A fluoro orange provided the background to Karan Singh's design for our first BIA cover story, which focused on 80 gems of branding wisdom.



BIAs 2016

Last year's BIA cover put the award-winning work itself in the spotlight, and included Best of Show Dear World... Yours, Cambridge by Johnson Banks.



BIAs 2017

Matt gold and shiny copper foils adorn our latest awards issue, which make Kyle Wilkinson's striking Brand Impact Awards trophy the star.

Editor's letter

Every year, it's a genuine pleasure to see all the hard work that goes into the Brand Impact Awards come to fruition as we reveal the incredible calibre of the winners.

2017 is no different, and we have 47 world-class projects on display: 16 are highly commended, with just 11 winners. But it's not just about bringing home trophies. Making the BIA shortlist at all is no mean feat, and in our special report we've tapped the wisdom of all 32 shortlisted agencies.

Print readers can enjoy two foils on the cover, courtesy of our print finishing partner Celloglas – a sophisticated matt gold, and a striking shiny copper are a nod to our Winner and Best of Show trophies. There are also two colourways: most are slate grey, but 25 per cent have a subtle cream background. Tweet @ComputerArts if you find one!

The BIA ceremony puts many top creative directors in one room for an inspiring showcase of branding at its best. However, events like these can also highlight the relative lack of diversity at the upper echelons of our industry.

With this in mind, and following a recent government report that further emphasised the dominance of white men in the creative sector, we've grasped the nettle to explore some of the barriers in place for people to enter and progress through the industry, plus advice to help your studio encourage a more diverse pool of talent.

Next month is another special issue, as we reveal the top 50 in our fourth-annual UK Studio Rankings – the result of our extensive peer reputation survey of over 80 creative directors. The collectable cover will be designed by the number-one agency on the list, but I'm afraid you'll have to wait to find out who that is! See you then.

● NICK CARSON
Editor
nick.carson@futurenet.com

KEEP IN TOUCH WITH...

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FEATURING



JAMIE ELLUL

Jamie is the founder of Bath-based Supple Studio – a team of four with a host of big name clients. On page 21, he explains why he thinks small studios are best placed to face the future.

www.supplestudio.com



PALI PALAVATHANAN

As part of our feature on diversity in design, starting on page 36, Pali describes the barriers he faced entering the industry, and how his studio TEMPLO aims to make real-world impact.

www.templo.co.uk



MARTA SZYMANSKA

With a background in features and commercials, Marta currently works as a producer at DixonBaxi. As part of our video insight on page 76, she talks about the studio's six-stage workflow process.

www.dixonbaxi.com



TONY RODRIGUEZ

Tony is an award-winning illustrator, whose portrait of Bill Murray recently won a WIA. On page 89, he shares tips for achieving balance and texture in illustrated digital portraits.

www.tonyrodriguezillustration.com



JEREMY LESLIE

With over 30 years' experience making magazines, Jeremy is the founder and creative director of magCulture. On page 98, he reflects on what artist Tom Phillips has taught him about chance.

www.magculture.com



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When you have finished with this magazine please recycle it.

MEET THE TEAM



NICK CARSON EDITOR

Nick enjoyed two camping trips this month – the first for his stag do, where he shot more than 30 clay pigeons despite a thudding hangover; the second spent in a yurt with his little niece and nephew.



MARK WYNNE ART EDITOR

Stunned by the calibre of work in our BIA feature, Mark turned proudly to Nick and exclaimed, "Isn't it an amazing industry we work in?" Nick paused. "I think you'll find that you work in publishing, Mark..." Oh.



ROSIE HILDER OPERATIONS EDITOR

Rosie went on a long weekend to Hamburg to visit a friend. All was going well until she attempted to run along the canal path, where she promptly fell over and twisted her ankle. She's still hobbling.

KEY CONTRIBUTORS

GARETH JONES VIDEO PRODUCER

Gareth has been brushing up on his film knowledge after filming DixonBaxi interviews with Nick, and is very grateful for the studio's Stanley Kubrick book gift. He's also getting ready to film the BIAs.

TOM MAY FREELANCE WRITER

Tom went to Weston Dairy Festival, where he somehow ended up with a vegan burger. He also installed a sauna in his house and finally made it to the Bristol Balloon Fiesta.

Production notes

PRINTERS

TEXT AND COVER CMYK,
PANTONE RED 032 AND
PANTONE 877 C (SILVER)
William Gibbons

MATT GOLD AND COPPER FOIL BY

Celloglas™

PAPER COVER

Precision Special Gloss FSC 250gsm
P3-74: Ultra Mag Plus Gloss 90gsm
P75-98: GraphoInvent 70gsm

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Trump Gothic West, Akkurat,
Simple, Kondola and Calluna

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DM17 is Manchester's festival of design. Now in our fifth year, we celebrate the part design plays in making Manchester and other cities great to live in, from architecture, culture and world-class media, to the growth of start-ups and studios in creative tech, shops for a design-conscious generation and the return of craft in everything from textiles to print in the new culture of making.

Here is a small highlight with much more on our website:

D
— M
17

Design City Conference

Fri 13th October
11:30pm - 6:30pm
Principal Hotel Ballroom / Refuge
Tickets from £25 (Early Bird)

Now in its fifth year, this day long conference of ideas and inspiration features internationally celebrated and influential speakers including:

North
Ellen Van Loon (OMA)
Naresh Ramchandani (Pentagram)
Alex McDowell
Emily Forgot
Patrick Burgoyne
(Creative Review)
+ More to be announced

In the evening we host an official afterparty at the Refuge for attendees to network, socialise and soak up some Manc' spirit.

Design City Weekender

Fri 20th - Sun 22nd October
10.0 0am - 20.00pm
Upper Campfield Market
FREE ENTRY / Family Friendly

DM presents the Design City Weekender: a celebration of creatives, makers and print in collaboration with **G. F Smith** & **The Manchester Print Fair**.

After the incredible success of last year where we welcomed over 7,400 people, we're located in the stunning surrounds of The Upper Campfield Market, where we will host more than **300 creatives** over three days, with affordable works for sale and a schedule of workshops including screenprinting, letterpressing, book-binding, paperfolding and a stop-frame animation.

Within the main space we will have music with local DJs alongside crafted food pop-ups and local drinks including a special festival beer with brewery Alphabet.

Buzzcocks – Fizzing at the Terminals

Across the whole festival
Various times
o2 Ritz Manchester / Refuge / NOMA / Bolton University + More

A "four-track EP of events" including a series of exhibitions to mark 40 years since the release of 'Orgasm Addict' by Manchester punk legends Buzzcocks, and its iconic record sleeve designed by **Malcolm Garrett**.

Buzzcocks will play the o2 Manchester Ritz on 19th October, with support from **PINS**. Artwork and projections from the '**Fizzing at the Terminals**' and '**Orgasm Addict Reframed**' exhibitions will be displayed around the venue featuring Michael C Place, Craig Oldham, DR.ME, Swiftly, Judy Blame + Many more.

Lucienne Day: Living Design

Tue 11th - Sun 22nd October
Various times
Benzie Building
FREE

This exhibition, in the Vertical Gallery at Manchester School of Art, celebrates the life and work of one of most influential designers of the post-war generation, Lucienne Day.

Lucienne Day: Living Design tells the story of her incredible design career, unfolding in a sequence of photographs drawn from the archives of the Robin and Lucienne Day Foundation.

A special panel discussion will take place at Manchester School of Art on 18 October.

Many more events to be announced
check our website for details

designmcr.com f [DesignManchester](https://www.facebook.com/DesignManchester) @DesignMcr



Photography: Andrew Brooks, for DM17.

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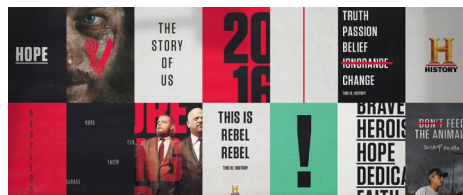


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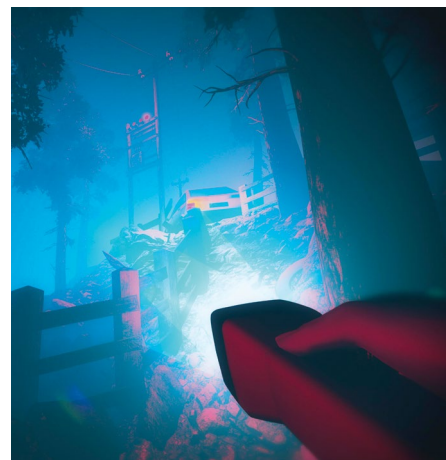


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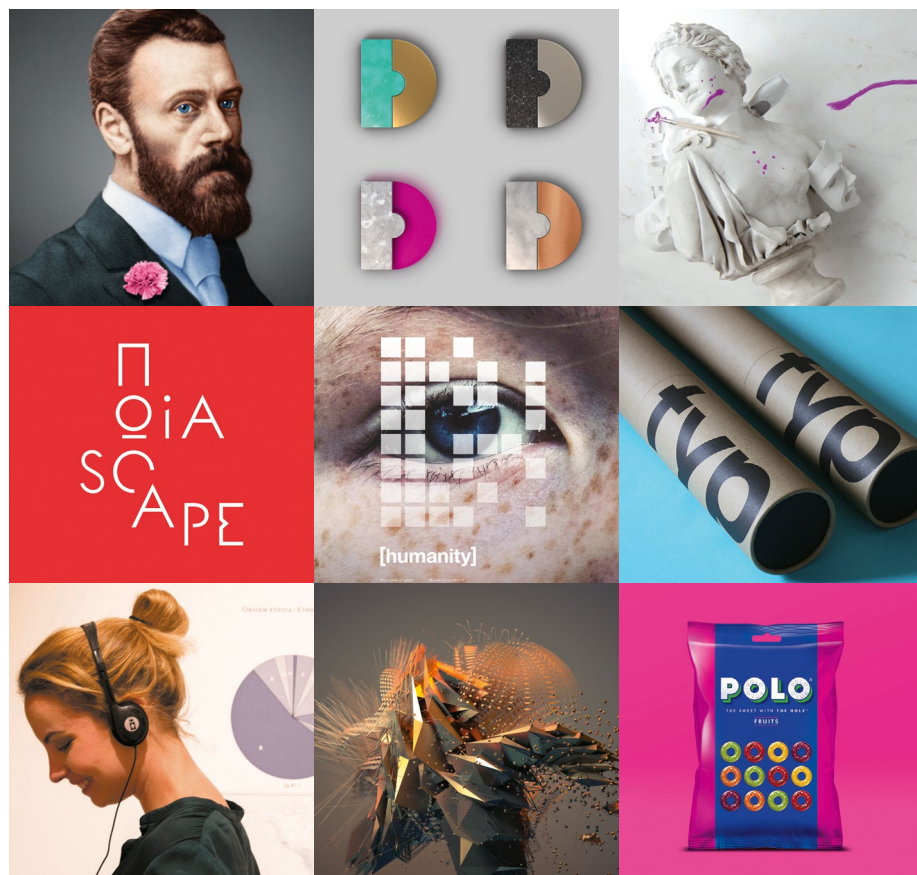
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CULTURE

TRENDS

PEOPLE

EVENTS

INSPIRATION

Each month, our Trends section is curated by experienced creative consultancy [FranklinTill](http://FranklinTill.com) www.franklintill.com



TRENDS

DIGITAL PLAY

How designers and consumer brands are collaborating to create playful, interactive tools for children and their families

For the children of today, online and physical environments and interactions coexist seamlessly. They live in an 'always-on' world that is at odds with the childhood experience of many parents, for whom digital technology wasn't as prevalent or accessible. According to research conducted by the National Literacy Trust in 2013, 52 per cent of children aged eight to 16 said they preferred to read on-screen, four out of 10 children owned a tablet or a smartphone, and three in 10 did not have a desk of their own.

The dynamics of parenting are changing, and there is an opportunity to provide families with tools that strengthen the bond between parents and children in the digital era. Consumer brands and design agencies are partnering to design the next generation of toys, which will allow children to interact with their environment and with other people in a meaningful, yet also playful way.

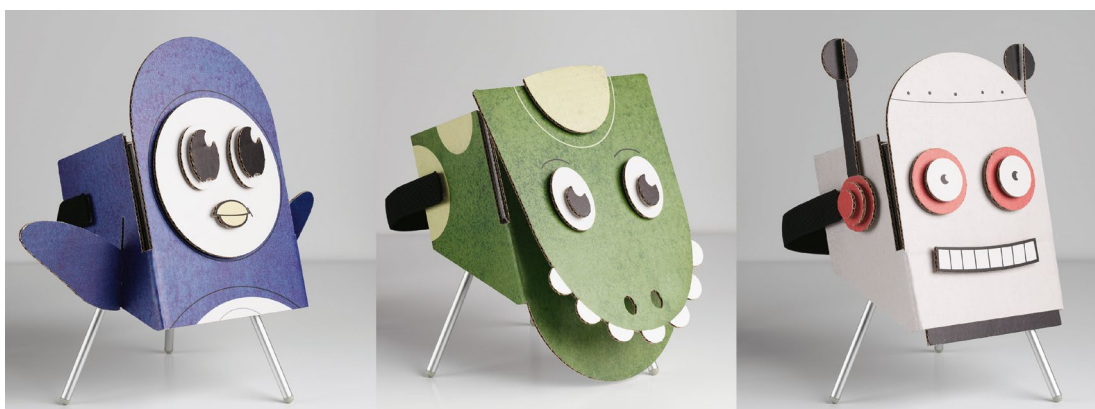
Fisher-Price has launched a concept video about the near future of parenting that speculates on the possibilities for embedding technology in every surface, turning everyday moments into playful interactions and providing a space where digital tech and physical play blur seamlessly.

Samsung is testing prototype app Bedtime VR Story with UK families to enable parents, wherever they are in the world, to read to their children via virtual reality. The app utilises the latest VR technologies, with kids wearing the Google Cardboard headset and parents using the Samsung Gear VR. Parent and child explore the scenes of a bedtime story together in a multi-user adventure and can speak to each other using a voice chat feature that replicates the intimacy of being together in the same physical space.

With the launch of Yibu, global design strategy firm Frog has adopted a different approach to shaping the future of play. The educational play system features wooden toys embedded with sensory technology, and can turn the whole environment surrounding a child into a giant playground. Yibu concept toys gather real-time environmental data and, together with location-based data, help the child discover how temperature, sound, light, direction and rotation influence the digital character. Frog's aim is to develop a learning platform using digital tools to ensure screen time doesn't stop children engaging in physical activities and explorative learning.

In this quest to set new standards for products and experiences targeted at children and families, designers and brands have to face a complex paradigm shift. While digital technologies are embedded in our daily lives, we are not completely aware of the implications of overexposure. As well as exploring how to help parents and children develop closer relationships through digital tools, it is of paramount importance to investigate the potential long-term effects on children, to make sure these innovations don't affect their attention span, participation in physical and outdoor activities, or interpersonal skills.

THE FUTURE OF
PARENTING BY FISHER-
PRICE AND CONTINUUM



SAMSUNG BEDTIME VR STORIES



FRANKLINTILL STUDIO

Design Futures / Material Futures / Colour Futures

FranklinTill Studio is a forecasting agency and creative consultancy that works with lifestyle brands across the disciplinary spectrum to provide research-based insights that drive creative innovations in materials, colour and design. It creates reports, publications, exhibitions and events with the aim of making its research both accessible and inspiring. It also edits and produces two magazines, published by View Publications, which you can buy from www.viewpoint-magazine.com.

VIEWPOINT DESIGN

Viewpoint delivers visual, editorial and statistical information to brands, designers, agencies and consumer insight teams determined to create lifestyle products, campaigns and environments that anticipate consumer demand. Written by professionals in the branding and design business, each issue explores how a significant trend will impact consumer behaviour and the global design landscape.

VIEWPOINT COLOUR

Launched December 2016, Viewpoint Colour offers visual inspiration, design direction and a global perspective on colour. The inaugural issue provides an in-depth analysis of the personality traits of emerging colour stories, explaining why they are relevant now and how they are currently being applied.

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DR.ME is a creative studio based in Salford making work with its hands. Clients include Manchester International Festival, Polydor and Red Bull Music Academy. dr-me.com

MY DESIGN SPACE IS...

IDEAL FOR COLLABORATION

DR.ME's co-founder Mark Edwards discusses how sharing studio space benefits all involved

Spread across three floors, the Engine House in Salford is housed within the grounds of art space Islington Mill. Along with many of the other creatives who inhabit the building, DR.ME's Ryan Doyle and Mark Edwards used to have their own studio in Islington Mill.

"When the Engine House came up for rent, we thought it would be nice to share and pool our resources as we were always in and out of each other's studios borrowing bits of equipment and asking for advice," recalls Edwards.

The owners of Islington Mill used to live in the building, and Edwards credits the great look of the space to them. "The people inhabiting it are what makes it truly unique, however," he adds.

Almost every surface of DR.ME's studio is covered in stuff, including this head vase (1). "I was given this for my birthday by John Powell-Jones," says Edwards. "At some point in firing it's lost one of its leaves/ears, which has made it perfect for a bookend."

Another gift is Edwards' Happy Accidents knife (2), an eponymous

keepsake made by Ryan to commemorate an exhibition DR.ME curated for Mike Perry's Wondering Around Wandering gallery in New York. "I recently sliced my finger open on it," says Edwards.

Edwards and Doyle have shared a studio with Steve Hockett from the start. "This bidon (3) is in his favourite pink hue with an early development of the logo for his cycling publication The Coefficient of Drag," explains Edwards.

A past student at the University of Salford gave this banner (4) to DR.ME's studio mates, Textbook

Studio. "This was one of Tara Collette's rather great text-based banners, which she had been creating towards the end of her time studying," says Edwards.

Yet more artwork comes in the form of this poster (5), which was made as part of a week-long residency at Islington Mill. "This was an amazing week of collaboration and making culminating in a new body of work that was exhibited under the name Team Building," says Edwards. "Berlin-based printing powerhouse Palefroi screenprinted this poster, which I love," he adds.



1



2



3



4



5



Alan Wardle sporting one of his streetwear brand's T-shirts.

NEW VENTURES

EVOLVE AND THRIVE

Alan Wardle, founder of streetwear brand AnyForty, explains why he's relaunched his shop and created an agency focused on collaboration

Collaboration with artists has always been a key element of streetwear brand AnyForty, founded by Alan Wardle in 2008. Over the past seven years, he has been balancing his client work with running the business, but recently opted to combine the best of both. Wardle has set up an agency focusing on artist collaboration, and relaunched AnyForty as a print on demand business. He tells us more...

What's the background of AnyForty?

I launched AnyForty on the side of a full-time design job. I definitely launched it just as the golden age of streetwear was blowing up, and quickly the brand grew and grew. All was going brilliantly until four years ago when little independent shops started to fold, the climate got oversaturated and customers got trained to a new shopping habit of waiting for discount codes and sales.

When you left full-time employment to go freelance, how did you manage your time?

I've never worked set hours on freelance work. I just did the paid work when it arose, so if a booking came in for a month through my agent, then AnyForty would then be relegated to my spare time. But when I had no client work on, I busted my balls on maintaining and growing AnyForty.

How have you restructured the business?

I worked out exactly what it was I loved about AnyForty, and it was creating art with artists. I got the same enjoyment from working with an artist on a client job as

I did from working with them on an AnyForty T-shirt, except the client job earned way more. So I decided to combine them, creating this new artist collaboration collective. The big change from a retail side of things was pulling AnyForty out of all remaining wholesale accounts – it was too easy for customers to find AnyForty for half price on stockists websites. Also, deciding to go print on demand is proving to be a huge success so far. The cost per unit has gone up, but I've not got that initial expensive outlay for stock that fills the spare room, and now I never have to do a stock clearance sale again to clear shelf space and bring in cash flow before I can bring new stock out.

How do you choose your collaborators?

I choose artists to work with that I like and know will deliver the aesthetic I want. No one likes to work in a style or create the type of art they normally wouldn't do and everyone loves some creative freedom. It's a simple combination that works well for AnyForty, and I genuinely think that's the reason people keep working with me.

Do you think collaborative networks are the new agency model?

I've only been running the agency for eight months, but it's a business model that works well for me. It allows me to come up with ideas and offer a vast array of styles to clients. At the moment, I've only got positive experiences, artists are getting paid, I'm getting paid and we're making fun stuff. ■

www.anyforty.com



Something Good builds on the success of thread, for which speakers have so far included paper artist Hattie Newman (top left), DesignStudio's Ben Wright (top right) and Matt 'mills' Miller from ustwo (bottom left).

EVENT PREVIEW: SOMETHING GOOD

ONTO A GOOD THING

Ahead of new festival Something Good, organiser **Ben Steers** reveals what to expect

One of the first things that struck me when I moved to Bristol almost a decade ago was the sense of community, and DIY ethos of the city. It's something I found incredibly refreshing and inspiring. There's the buzz and culture of a bigger city, but with the community and collaborative nature of a close-knit town.

Bristol consistently ranks highly on lists of the best places to live and work in the UK. A 2015 Design Council report puts Bristol as the only UK local authority outside London and the South-East to be in the top 10 areas for design, and over 13 per cent of Bristol's business units are in the creative sector. And

it's not just Bristol, Bath employs 57 per cent more creatives than the national average.

In 2015, frustrated with the lack of creative events happening in Bristol, I – along with some of the team at Fiasco Design – decided to do something about it. Our mission was to create a series of events that reflected the city. They would be comfortable, open and diverse, creating a space for creatives to meet and get inspired. From this simple idea, thread was born. Over 18 months and seven sell-out events, with talks (and quizzes) from the likes of Mr Bingo, Animade, Hey and DesignStudio, we've been blown away by thread's popularity, and the feedback we've had.

The next question was a fairly natural one: can we make it bigger? In a city jam-packed with festivals, it seemed strange that there wasn't one dedicated to the creative arts. We wanted to bring the ethos of thread to a larger audience, and create a festival focusing on, and celebrating, the creative process.

And so, after much planning and research, Something Good was born. Bucking the trend of overpriced, conference-style events, the festival will be held on 6–7 October, and will include a full day of talks on Friday and a programme of workshops, hosted by creative practitioners, on Saturday.

Friday's creatives include Snask, Anthony Burrill, Morag Myerscough

and Marta Veludo. They'll share stories and anecdotes of their lives in design, including how they got where they are today, and how they tackle creative briefs. There'll be interactive installations and printing processes for attendees to get involved with, plus an on-site shop.

Saturday will be an opportunity for people to get their hands dirty with creatives workshops hosted by the likes of Anthony Burrill, Wilfrid Wood, Miscellaneous Adventures and Sophy Hollington.

We're hoping the festival will be a real hit that we can continue to grow and develop. Together we can make Something Good. ■

Tickets are on sale now, visit www.somethinggoodbristol.com



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INSIGHT

Strong opinion and analysis from across the global design industry



ROSIE HILDER
OPERATIONS EDITOR
COMPUTER ARTS
www.rosiehilder.com

Rosie is a journalist and editor who joined the CA team in 2015. She was previously deputy editor of Time Out Buenos Aires in Argentina. Unless you have several hours to spare, don't get her started on the branding of period products in Latin America.



JAMIE ELLUL
FOUNDER
SUPPLE STUDIO
www.supplestudio.com

Jamie is creative director and founder of Supple Studio in Bath – a team of four working with a host of clients including Arjowiggins Creative Papers, Channel 4 and NSPCC. On page 21, he argues that small studios are best placed to face the future.

DESIGN MATTERS: What can the design industry do to encourage diversity? – page 20

PLUS: Three perspectives on the recent rebranding of sportswear brand ASICS – page 22

Illustrations:
Anna Higgle
www.annahiggle.co.uk

ESSAY



A bloody revolution

CA's **Rosie Hilder** argues that despite some notable breakthroughs, branding for period products remains out of step with reality

Branding for sanitary products has always been, well, a bit pants. The packaging is usually garishly bright and the ads show young, attractive women rollerskating, climbing mountains and gallivanting around in white trousers. And then there's the unnatural-looking blue liquid that is poured onto pads, as if menstruating were some sort of strange science experiment instead of a bodily function that roughly half the world's population experience monthly for an average of 40 years of their lives.

I don't know who came up with the idea of equating having your period with a magical burst of energy, but given that most women I know don't want to rollerskate or wear white trousers on a normal day, let alone when they are leaking blood, I seriously doubt it was a woman. And as anyone who's grown up with these products can attest, using them doesn't make you feel any better. They don't make cramps go away or stop you feeling moody or tired.

In recent years, some of the shame and embarrassment around menstruation has lifted as women have opened up about the subject in the public domain. In 2015, Rupri Kaur caused a viral sensation by Instagramming a 'shocking' picture of her, fully clothed but sporting a period stain; Olympic medalist Fu Yuanhui confessed that her period may have affected her performance in 2016; and the classification of sanitary products as 'luxury goods' has been debated in Parliament. Some brands have listened; some are even leading the conversation.

Both big players in the UK sanitary towel market, Bodyform and Always, have taken steps to bring their campaigns in line with modern attitudes. Always claims it is 'on a mission to boost girls' confidence'. Its Black Pencil-winning Like a Girl campaign showed how girls' perceptions of their abilities nosedive once they hit adolescence; a new (and nauseating) ad is about embracing failure. While the points it's trying to make may be valid, equating confidence with sanitary towels is questionable. And the brand's past and persistent message that no one should know you're menstruating has also arguably played a part in girls' negative self-image.

In 2016, Bodyform ran a campaign with the strapline 'no blood should hold us back,' which showed actual women bleeding, albeit because they were doing sport. The significance of showing quite graphic images of blood in an ad about menstruation should not be underestimated. Another Bodyform ad saw a woman putting a sanitary towel in her pants, in a toilet, for the first time ever. In line with old-school period ads, she was also a trapeze artist in a white leotard. But the ad suggests this was her job, and not something she just felt like doing because her uterus was shedding its lining.

One company that has never been shy about what it's offering is Mooncup, whose marketing for its reusable menstrual cups has typically (and sensibly) focused on the environmental and economical benefits of using its product. Its latest ad takes a different approach. A humorous and a clever play on traditional stories of men rescuing women, it has a killer strapline: 'periods, without the drama'. But the ad's message and story is not very clear if you don't know what a Mooncup is, which many don't.

Across the pond, innovative alternatives developed by and aimed at millennial women are disrupting the market. Thinx sells 'period panties' – a revolutionary idea in itself – plus tampons that come in blood red boxes depicting an image of a vagina, with the slide off outer layer revealing a picture of a tampon underneath. Its adverts describe the realities of periods in a clear and engaging way, and have been praised for breaking taboos left right and centre.

The owners of FLEX, who sell a menstrual disc that can be worn for 'mess-free period sex' also deserve kudos for daring to mention 'sex' and 'period' in the same sentence. FLEX's sleek black, gold and white packaging is more akin to expensive sex toys or make-up than 'feminine care'. But at \$20 a month, plus shipping, that mess-free period sex does not come cheap. And as Paula Scher eloquently reminds us with her simple yet effective branding for US charity Period Equity, periods are not luxuries.

Reflecting that its products are necessary basics, without making them look unattractive, LOLA's organic tampons and pads have a simple and chic feel. In the US, they also come delivered to your door in customisable boxes, taking into account that not every period day requires the same product. With similar muted colours to LOLA, Pearlfisher's branding for Chinese tampon company Fémme is feminine, delicate and discreet, and was developed after extensive research of taboos around using tampons in China. The differences between Fémme and products in the West highlight the fact that different approaches are needed in different cultures.

These are all steps in the right direction, but we need to go further. We need more branding that educates everyone about periods – men too. We need more different types of menstruating humans represented in period ads that contain words such as 'vagina', 'bleeding' or 'stain'. We need campaigns showing that this natural process, which sustains human life, is not something to be ashamed of, but that not being ashamed doesn't necessarily mean we want to go on zipwires or climb mountains. And we also need to clear up once and for all, that there is absolutely nothing blue about menstrual blood. ■

What kind of 'period branding' do you want to see? Tweet your thoughts to @ComputerArts using #DesignMatters



Top to bottom: Branding for US charity Period Equity, designed by Pentagram's Paula Scher; Thinx tampons and one of its ads, which were almost banned from the NY subway; FLEX's menstrual disc; LOLA's mix and match products.

DISCUSSION

What should the design industry be doing to encourage more diversity?



EMMA BLACKBURN
Managing director,
West of England Design Forum
www.wedesignforum.co.uk



"It's time to tackle the lack of women in leadership roles in design.

The most powerful, potentially transformative thing we can do is encourage local design leaders to be open about how they practically support women in design. It does, after all, benefit them too. As design strategist Lynne Elvins says: 'Teams with more women demonstrate higher collective intelligence and bigger innovative success. Diversity encourages the search for new information and perspectives.' We should celebrate agencies where workplace equality is flourishing, and actively endorse those that can find flexible working solutions for parents returning from leave."



ALEXANDER PRYOR
Freelance graphic designer
www.pryorcreative.squarespace.com



"Folks in the design community need to prioritise the need to be genuine and empathetic when it comes to all aspects of our field. This includes the work we produce, our sources of inspiration, how we collaborate, and our community. I heartily believe that diversity should be the default in many realms, design especially. However, efforts to make this a reality should be authentic and natural. The pieces we create should be of a consistent calibre and avoid tropes, regardless of audience or source. Our interactions within and outside the community should employ thorough involvement, emphasising the need for understanding and accurate representation, both literally and metaphorically."



NATASHA JEN
Partner, Pentagram
www.pentagram.com



"For the last two decades, there have been ongoing debates (and perhaps improvements) about gender inequality in design, but I see the lack of ethnic and cultural diversity as just as pressing an issue. And when you combine gender and ethnicity, the picture is pretty severe. There's no easy way to solve this. The education system needs to cultivate an environment that makes students feel they're all on equal footing. We, the practitioners, also need to look deeper into ways to encourage minority women to have the confidence to pursue a career in design. This has to happen very early – as early as at school – so that they're better prepared, mentally and skill-wise, to compete and excel."

TWEET @COMPUTERARTS OR FIND US ON FACEBOOK



LIAM BLUNDEN

Hire the best candidate, listen to the most eager and guide the hungriest junior. Don't force diversity for the sake of it. Hire the best person regardless.



FRANKIE TORTORA

Put on workshops, talks and/or other vocational learning in schools. I didn't really even know graphic design was a thing when I was doing my GCSEs.



COREY TURNER

Stop assuming every recent grad has the resources to move to London for three months' worth of unpaid agency internships (which aren't legal).



DANIEL HO

Community outreach workshops, fostering talent in local communities starting at high school level, showing that anyone and everyone is able to design.



@JULIADILLONTX

We should create more task forces, such as the AIGA Diversity and Inclusion Initiative, which encourages diversity in design education.

COLUMN



Small is beautiful

Jamie Ellul, founder of Bath-based Supple Studio, explains why he thinks small agencies are the future

Following the recent rebrand of Sky Sports by Nomad Studio, I put out a thought or two on Twitter suggesting that the days of the big branding agency model are coming to an end. That small, nimble and collaborative is the way forward, and that more and more clients are coming around to this too. And it was met with a generally positive string of replies in agreement, which led to this column.

This is not a particularly new phenomenon – most design agencies start small, win a big client or two and grow to service them. That's been happening since the '60s, but I think the difference today is that agencies don't feel the need to grow big. Big is no longer a measure of success – these days you can be a small giant. The first wave of these small giants were in the late '90s, and they started as breakaways from larger, more established agencies. I'm talking about companies like Johnson Banks, hat-trick, GBH, Rose and NB – small, designer-led businesses that punch way above their weight and find themselves on the same pitch lists as the big branding heavyweights that they once started their careers with. And as we know, they beat them too.

As James Greenfield of Koto mentioned in one of his replies to my first tweet, you need a certain "minimum scale" (I'd say a hardcore team of four to six for a chunky rebrand). But beyond that, a small team can deliver big; mainly by partnering with the right collaborators and specialists, but also by working more closely with the client. It's interesting that Nomad 'went in-house' with Sky. They became part

of the team, but also brought an outside perspective that the client wouldn't get by rebranding with just its internal team.

At Supple, we've just started working with the NSPCC's in-house team. The team are super-creative and led by Sue

Hornsby, who previously worked at small giants of the time, Fivefootsix. It's refreshing to work with a client who gets good design, but also one that trusts the small agency model as one that gets results. We've worked closely with the team on campaign identities and fundraising ideas – sharing thoughts early, borrowing their copywriter and developing concepts together before presenting them jointly to the end client. Like the Nomad example, we bring an outside perspective and fresh energy, whilst the in-house team bring a vast knowledge of the client and the brand. The result is way better than if we designed in isolation.

Another factor is the current economic climate. Small design agencies have lower overheads and therefore cheaper rates. Plus, they're not selling clients extras because they have a bunch of strategists or other specialists sitting around twiddling their thumbs. So clients get a bigger bang for their buck. As Ben Brookbanks from MultiAdaptor pointed out: "Clients hire a team, not a company." And with a small agency, they're guaranteed to get the A team, as there is no B team.

All in all it feels like an exciting time to be small, and I for one look forward to seeing what's around the corner. ■

Is the big agency model on the way out – and if so, what's the ideal studio size? Tweet your thoughts to @ComputerArts using #DesignMatters

REBRAND FOCUS



Focus on: ASICS rebrand

Leading sportswear brand ASICS has a new identity, courtesy of Bruce Mau Design. We discuss whether the design makes the cut...



HUNTER TURA
President and CEO,
Bruce Mau Design
www.brucemaudesign.com



BRANDON DETHERAGE
Owner, Drop Dead Media
www.dropdead.media



JENNY LAMACRAFT
Owner and graphic designer,
Jen Creative
www.jen-creative.com

“Bruce Mau Design (BMD) worked closely with ASICS to explore new ways to express the brand, and rethink core elements – while still using its iconic Spiral logo. The studio also helped to position ASICS as a lifestyle athletic brand while still staying true to its core performance heritage. The new identity and brand system are inspired by the joy and positivity that sports bring to all aspects of life.

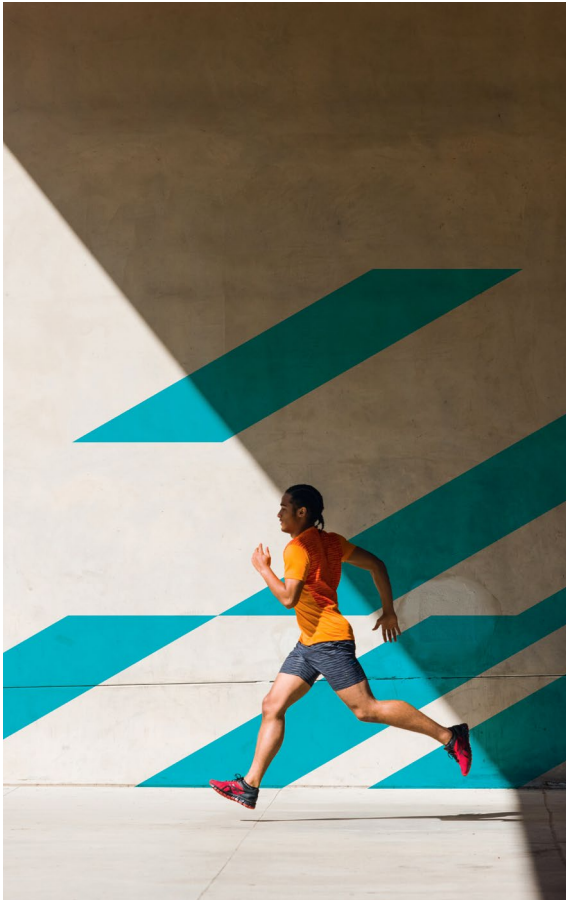
Our approach was based on leveraging the incredible energy and diversity of our international team. We felt it was important to include a wide range of world views into the design process, to uncover new insights for an international launch across multiple communications channels. BMD worked across all touchpoints, from core packaging guidelines to a custom typeface, developed in collaboration with Kontrapunkt.”

“In order to play with the big boys in the sportswear industry – Nike, Adidas, Under Armour, and so on – you have to bring your A-game to all aspects of your product, especially design. Unfortunately, it looks like ASICS brought its C-game.

You have to hand it to the good folks at Bruce Mau Design and Kontrapunkt for going out on a short limb with a wide custom type family. Unfortunately, it just looks like they just put Gill Sans through a hydraulic press. Even the fluorescent ‘Pick me!’ colour palette does little to caffeinate the snooze-worthy photography choices, questionable custom type and mediocre product design. It’s really too bad that none of the punchy aesthetic sensibility from the more youthful ASICS Tiger sub-brand (also recently redone by Bruce Mau) made it into the top-level ASICS redesign.”

“The new ASICS branding has got quite a brutalist feel, with high contrast, clashing colours, bold layouts and an ultra wide typeface. I like the vibrant colours as they give a sense of youthfulness, and are a welcome update. I’m not quite sure about the typeface – perhaps it’s just too wide, but I think that’s the point. ASICS’ new strategy is intended to challenge current perceptions, so creating visually disruptive branding fits with that.

Despite its width, the typeface feels fairly balanced and isn’t as clunky as it could have been. The photography style is fairly typical for the market sector, which next to the bold typography and colour palette is a little disappointing. Use of unusual lighting, grain or even illustration work might have enhanced the look. It feels like it needs something else to tie it all together, and complete the look.”



BMD's work for ASICS included developing core packaging guidelines, graphic and photographic language, a footwear style guide, a brand book, and a custom typeface developed in collaboration with Kontrapunkt.





SHOWCASE

Computer Arts selects the hottest new
design, illustration and motion work
from the global design scene



REBUS PRINCIPLES

605 BRANDING

by Collins

www.wearecollins.com

605 is a new data analytics and audience measurement company that invited independent brand experience design company Collins to develop its brand across communications, digital platforms, products and environments.

After working closely with 605, Collins realised the company's "uncommon commitment" to absolute transparency was unlike anyone else in the market. "Our aim is to show that 605 is at the frontier of data measurement and analytics,"

explains Tom Wilder, creative director. "The logo system is based on rebus principles – so the identity and typographic elements have a sense of constant discovery."

The branding also makes use of new technologies and custom software. "We developed an interactive mirror for the 605 NY headquarters, with a variety of digital expressions such as animations, games, social media apps and live news feeds – all controlled remotely by people at 605," he adds.





Collins created a strong black and white colour palette for 605's branding. "Designing the total brand experience was our favourite part of the project," says creative director Tom Wilder.

The core brand elements are carried across 605's identity,

website and its sparkling new headquarters in Manhattan.

Collins' name for the project internally was DataCo Ventures: DCV. When naming the company, the team translated the roman numerals into regular numbers – 605.

Stationery – like all applications of the 605 branding – is bold, with a limited palette and strong hierarchy.



POP AND FRESH

HUXTABURGER BRANDING

by Pop & Pac

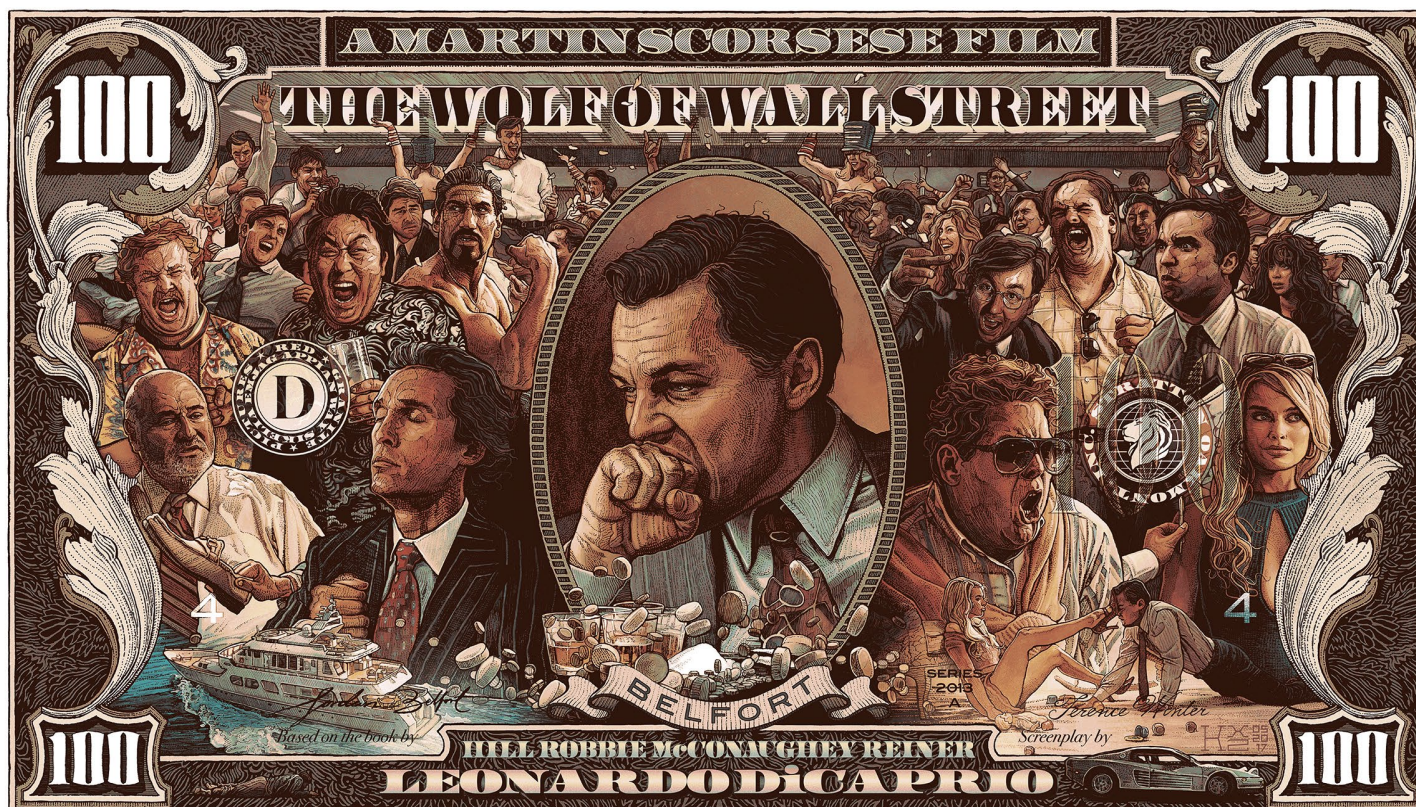
www.pop-pac.com

Initially tasked with giving local hamburger joint Huxtaburger a brand refresh, Melbourne-based studio Pop & Pac ended up repositioning the restaurant as a Kiwi lifestyle brand. While the condensed sans-serif logo gives a nod to the restaurant's original identity, the new branding uses a vibrant colour palette, textured illustrations and subtle human figures to promote a 'live life to the full' message.

"The creative response took inspiration from the urban landscape of the restaurants, and the 'flavour' landscape of the burgers," explains David Popov, co-creative director and partner at Pop & Pac. "The little people on the landscapes represent the lifestyle component."

Ensuring the colours were accurate across all the printed packaging and collateral was challenging, says Popov. "But working with a client who passionately believed in what we were doing was rewarding."





RED GRANITE PICTURES PRESENT AN APPIAN WAY AND SIKELIA PRODUCTION AN EMJAG PRODUCTION A MARTIN SCORSESE FILM LEONARDO DICAPRIO THE WOLF OF WALL STREET JONAH HILL
 MARGOT ROBBIE MATTHEW MCCONAUGHEY KYLE CHANDLER ROB REINER JON FAVREAU JEAN DUJARDIN CASTING BY ELLEN LEWIS VISUAL EFFECTS SUPERVISOR ROB LEGATO COSTUME DESIGNER SANDY POWELL
 EDITED BY THELMA SCHOONMAKER A.C.E. PRODUCTION DESIGNER BOB SHAW DIRECTOR OF PHOTOGRAPHY RODRIGO PRIETO ASC. A.M.C. PRODUCED BY ALEXANDRA MILCHAN RICK YORN IRWIN WINKLER DANNY DIMBORT JOEL GOTLER GEORGIA KACANDES
 PRODUCED BY MARTIN SCORSESE LEONARDO DICAPRIO RIZA AZIZ FIG. A. JOEY MCFARLAND FIG. A. EMMA TILLINGER KOSKOFF FIG. A. BASED ON THE BOOK BY JORDAN BELFORT SCREENPLAY BY TERENCE WINTER DIRECTED BY MARTIN SCORSESE

TOP DOLLAR

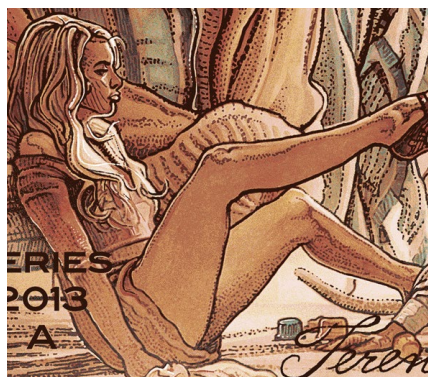
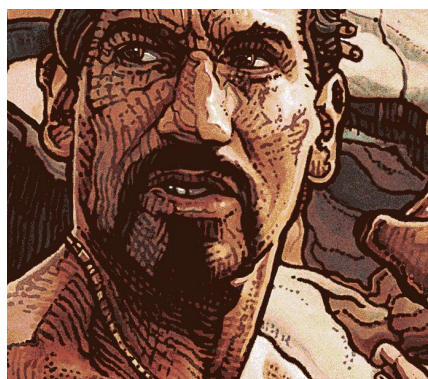
WOLF OF WALL STREET SCREENPRINT

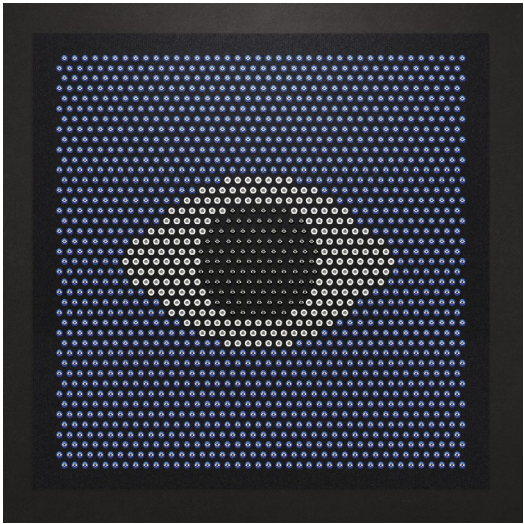
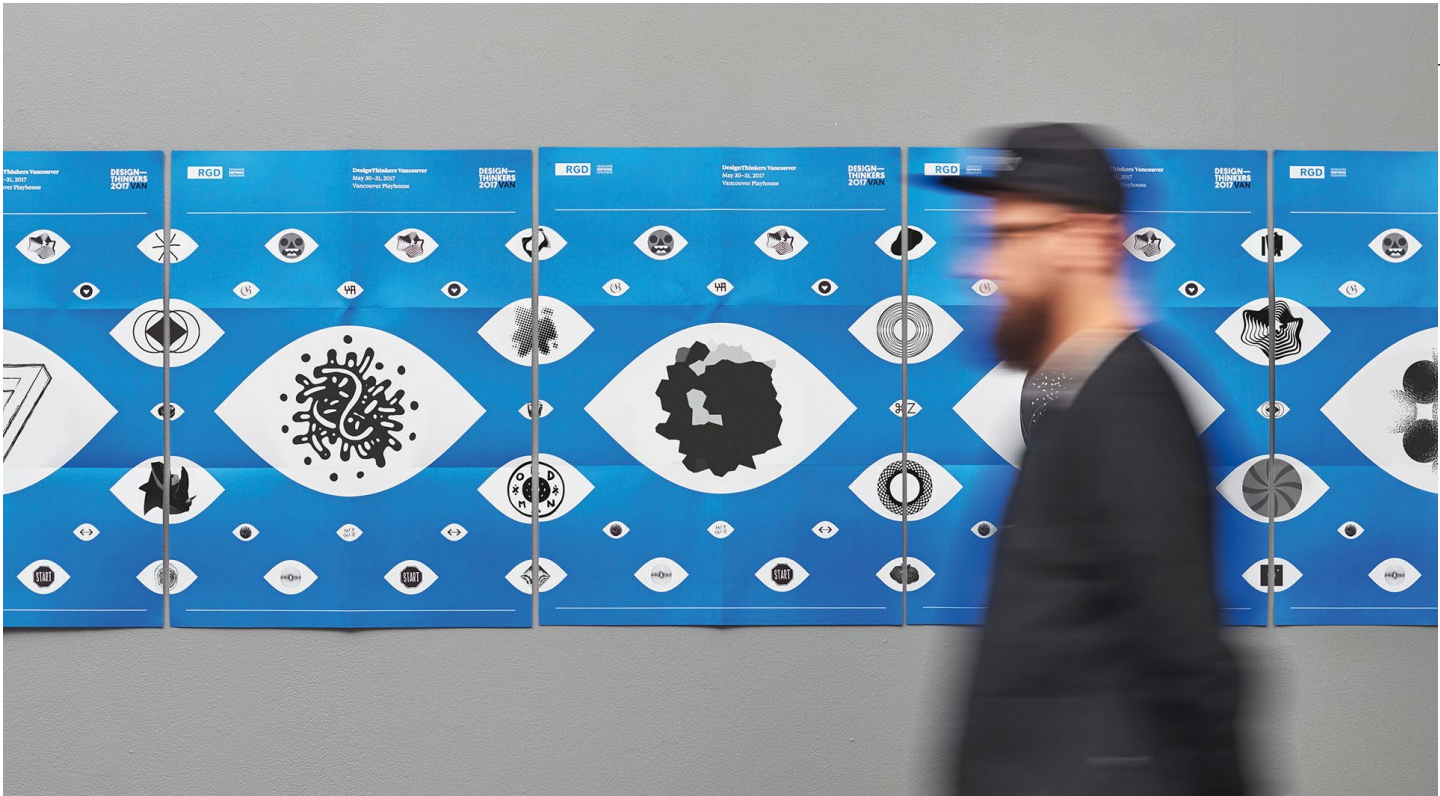
by StudioKxx

www.studiokxx.com

When a private client approached Polish art director Krzysztof Domaradzki, aka StudioKxx, to create a Wolf of Wall Street-inspired screenprint, Domaradzki knew he wanted to use a \$100 bill as the focus. Designed in two variants – one with nine colours and one with 11 – the illustration is “a little over the top”, just like the film.

Printed on French Paper's Sweet Tooth stock, the poster sports a gloss glitter overlay and glow-in-the-dark ink security strip for an authentic bank note look and feel. “The most challenging part was to make the \$100 bill proportions work with the proportions of the poster, which are quite different,” recalls Domaradzki. “Also, it was tricky to combine the quality I use in my posters with the look and feel of the \$100 bank note. It's different from using real notes. In the US they have very strict policies regarding money production, so Hollywood uses its ‘own’ version of the \$100 bill.”





EYE CANDY

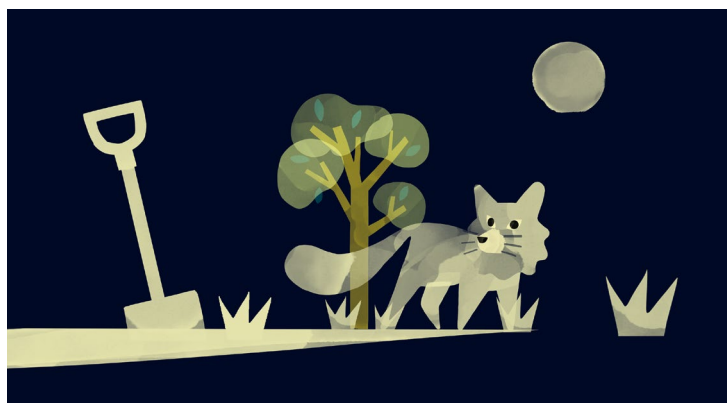
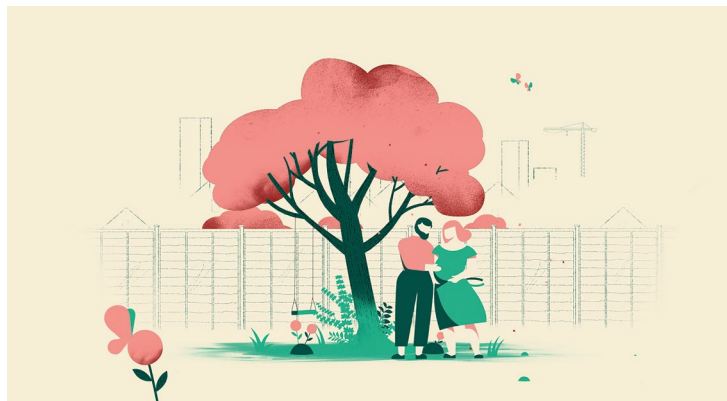
DESIGNTHINKERS IDENTITY

by Rethink

www.rethinkcanada.com

Canada's largest design conference, DesignThinkers, brought twice as many speakers for its 2017 event as the previous year. Tasked with creating an identity that would showcase infinite perspectives in a unified way, creative agency Rethink took an iconic eye shape and created endless executions, changing the pupil each time.

"We chose this direction because it was deceptively simple and wildly ambitious at the same time. Plus, who doesn't love eyeballs?" laughs CD of design Hans Thiessen. "My favourite part of project was when the whole Rethink design crew banded together and designed over 2,000 unique iterations of the eyeball logos. It was a huge undertaking for four people, but that hard work is what brought the identity to life."



FOUR SEASONS

WOODLAND TRUST FILM

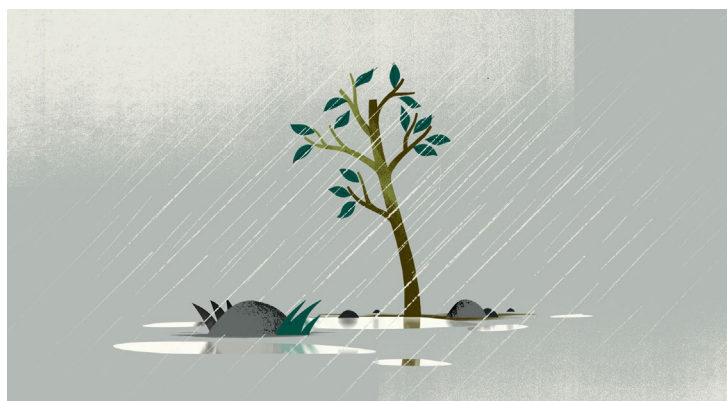
by Moth Studio

www.moth.studio

London-based animation studio Moth collaborated with Guardian Labs to create a film for the Woodland Trust to support its Free Trees campaign. Initially briefed to create a 90-second spot featuring a little boy as the main protagonist, Moth pushed the short into a more conceptual realm, making the tree the protagonist and following its hardships as it grows.

"The Woodland Trust supplied us with a large colour palette, which we separated into seasons and times of the day," explains Moth co-founder and creative director Dave Prosser. "This helped drive the bold, graphic style, as the colours are very vivid."

Moth played with the negative space of the background – "a cunning way to avoid us drawing too much detail," says Prosser. "The music is my favourite part," he adds. "We've worked with Pierre O'Reilly on various projects and he never ceases to amaze us by hitting the perfect tone."



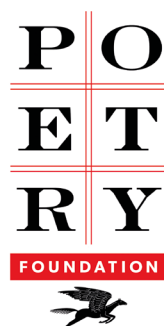


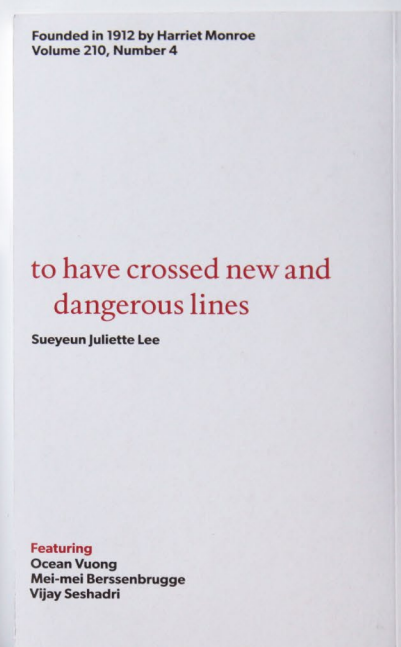
SPOKEN WORD

POETRY FOUNDATION
by Pentagram New York
www.pentagram.com

American organisation The Poetry Foundation has received a dynamic new typography-based identity, courtesy of Pentagram New York and led by Michael Bierut. Fixed in a two-by-three letter structure, the word 'poetry' is free to appear in any conceivable style – formal, informal, conventional, radical – making it “endlessly changeable”.

The visual treatment aims to bring to life the always-evolving, “forever new” essence of poetry. In print, the identity utilises sans-serif Gibson for headlines – which break single words onto two lines, echoing lines of verse – while the supporting typeface is Pietro.





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DIVERSITY MATTERS

Design is dominated by white, able-bodied men. But it doesn't have to be. **Laura Snoad** examines what discourages people from entering the industry, and what we can all do to encourage more inclusivity

ILLUSTRATIONS: Guillaume Kashima www.guillaumekashima.com



recent report issued by the Department of Digital, Culture, Media and Sport made for rather depressing reading. Despite the good news that design in the UK is thriving, employing 57 per cent more people in 2016 than 2011, it revealed that the industry is mostly white, male and from 'more advantaged groups'. Compare the figures to the national UK working population (UKWP), and the results are even more unsettling. While the UKWP has almost equal numbers of males and females, the UK creative industries is made up of 63 per cent males and 37 per cent females.

The report, did however, reveal some cause for optimism. Between 2015 and 2016, the number of designers from black, Asian and minority ethnic (BAME) backgrounds increased by a whopping 49 per cent, while the amount of women increased by 22 per cent, the second highest increase across all of the nine creative industries sub-sectors, after advertising and marketing. The number of EU nationals working in design also increased by almost 24 per cent in the same period.

But why does diversity matter? Aside from the ethical reasons arguably too obvious to outline, inclusivity is also good for business. Diverse teams mean new approaches and new markets, and have been proven to be better at problem-solving. This is something that Hana Tanimura,

who leads Google's Creative Lab in London, has seen in practice. "It's true that very different people working together on a project can sometimes require putting in a little extra time to achieve the kind of shorthand understanding that comes quickly with people from similar backgrounds," she says, "but from my experience, it's precisely that light 'friction' that enables new kinds of thinking and new ideas to flourish."

Marianne Waite, a disability activist who founded Think Designable – a collective that aims to better society's relationship with disability – agrees. "If design agencies aren't inclusive internally, they limit their ability to have a positive

MONEY AND CULTURE

There are several hurdles that prevent people from entering the design industry. "From my [West Indian] ethnic and cultural background, parents know the challenges their children will face in the workplace, so they encourage them to go into practices that are more likely to yield results," says Greg Bunbury, who runs Bunbury Creative. "Parents are very cautious about pushing their kids into creative fields."

Unpaid or poorly-paid internships and the London-centric industry are also likely to put off potential candidates. "If you look at what it costs to live in London now, it's hugely prohibitive," says Ansel Neckles, co-founder of Let's Be Brief – a platform



"IF DESIGN AGENCIES AREN'T INCLUSIVE INTERNALLY, THEY LIMIT THEIR ABILITY TO HAVE A POSITIVE IMPACT"

M A R I A N N E W A I T E

impact – the better the insight, the more accurate the output," she says. "People with disabilities are often experts in adaptation, creative solutions and hacking."

Having a diverse team could also help tap into groups you may have previously overlooked. For example, the UK's black and minority ethnic population has an estimated spending power of £300 billion and Gov.uk puts the spend of disabled people and their families at £212 billion.

But with such a multitude of issues at play when it comes to diversity, the topic can be a tricky one to address head on – where do you start? We spoke to industry experts about some of the reasons why design isn't already inclusive, and what you can do to tackle this.

that aims to upskill and champion creative entrepreneurs. A Londoner by birth, Neckles says that he would never have been able to get into advertising were it not for his family home in the capital.

How can we address the creative industries' image problem and show that design can be a rewarding – and lucrative – career choice? Both Bunbury, who didn't meet another black graphic designer until well into his 30s, and Neckles, believe that visibility and role models are integral. "The design industry can be a closed-loop environment," says Neckles. "Knowing where those doors are generally comes from a knowledge of folks on the inside of those spaces. If you have no idea who to speak to, you can forever remain looking through



the window wondering 'how do I get in?'" Helen Fuchs, design director at Shoreditch agency *ustwo*, agrees. "Go out to a local comprehensive, just to show them that your career is there," she says. "If you don't know anyone, or have a designer in your family, you won't know how to get in."

Although there's probably not much (aside campaigning) you can do about greater wealth inequality or the undervaluing of the creative industries more widely, studios can make sure there are routes in for less privileged talent. You can start by paying interns the Living Wage (see Ogilvy & Mather's new scheme *The Pipe*), and could consider developing an apprenticeship scheme. And everyone can support organisations aiming to widen access to creative careers, such as *Pitch It*, *Let's Be Brief* and *We Are Stripes* with time, money or, even better, both.

ROUTES INTO DESIGN

Another hurdle can be people not taking non-traditional qualifications seriously,

says Haydn Corrodus, founder of *We Are Stripes* – which aims to address ethnic diversity imbalance in the creative industries. "If we are being honest, a lot of roles you can learn on the job, but job specs oversell what you need to have done."

Bunbury agrees: "Everything I learned from how to set up a grid to how to pitch, I learned on the job." When working for a larger agency, Bunbury spent every Friday afternoon holding portfolio reviews as an alternative way of spotting potential hires. "It takes a lot of time, but the results are worth it," he says. A policy of hiring on 'potential' rather than 'proof' also helps combat gender bias. Research by Hewlett-Packard found that women only apply for jobs when they feel they're a 100 per cent match, whereas men only feel they need to meet 60 per cent of the requirements.

"If you really want to find talented people, you need to start having conversations in places that you don't normally have them," says Neckles. Building relationships with networks

THE GLASS CEILING

WHY ARE THERE SO FEW FEMALE CREATIVE DIRECTORS?

Around 70 per cent of UK design students are women, but just 12 per cent of London creative directors are female. Here, five creatives reflect on the hurdles that female designers face...

HEIDI SHEPHERD

Senior designer, GBH

"Women who display leadership qualities in the workplace are often labelled as mean and unlikeable. Women are told they should be nurturing, nice and altruistic. When we have these gender qualities engrained in us, it's hard to brush them off. Recent campaigns like *Ban Bossy* have helped, but more needs to be done to allow women to display leadership qualities."

KATH TUDBALL

Design director, The Partners

"Many young women simply do not see creative careers as compatible with raising a young family, and are making early choices accordingly. The fact that the youngest women in our industry already feel that their future selves will not be able to reach leadership level because they might one day have a family is depressing and ambition crushing."

OTEGHA UWAGABA

Founder, Women Who

"I think it's the result of systemic issues and male-dominated workplaces. It's resulted in a scenario where women are conditioned to be happy with what they've got. One of the things I wanted to do with my *Little Black Book* [a handbook for working women] was shine a light on what you should be doing, what you should expect, and what you should be asking for."

HELEN FUCHS

Design director, ustwo

"A lot of business still happens at the pub. When you're balancing a family, there's not a lot of time for hanging out, and if you've got men making decisions on who to promote, out-of-work relationships might come into play. I've benefitted from *Women into Leadership*, which holds people to account and encourages them to be ultra-transparent in how they hire."

SAIRAH ASHMAN

CEO, Wolff Olins

"It's really hard to be what you can't see. I don't just mean that in a gender sense. When I was a lot younger, I'd look up at people in leadership positions and see the way they'd be forced to behave, and feel it didn't represent who I was or wanted to be. There's a job to be done championing different types of leadership and different types of role model."

LEGAL MATTERS

FIVE THINGS YOU NEED TO KNOW ABOUT HOW THE EQUALITY ACT 2010 WORKS

You probably know the basics: there are nine 'protected characteristics' on which employers cannot discriminate. These are age; whether you have a disability; your race; your sex; your sexual orientation; if you are undergoing gender reassignment; religion or belief; pregnancy or maternity; and your marital status. But some of the Act's intricacies are complex...

DIRECT VS INDIRECT

Direct discrimination seems pretty clear. You can't, for example, be sacked for coming out or for getting pregnant, but 'indirect' discrimination can also be illegal. An example of this could be disciplining a person because of poor attendance that's caused by a disability.

POSITIVE ACTION

It's not illegal to positively discriminate, but there are a few caveats. You can help under-represented people overcome their disadvantage by offering targeted internships or placements, but when it comes to recruitment, you can only take a protected characteristic into account if candidates are equally qualified.

EQUAL PAY

If you have two people of different genders doing similar jobs then it's illegal to pay them different salaries. And if you want to discuss your salary with other employees in order to find out if there's a pay gap, the Act means your boss can't take action. Pay also includes bonuses, and new legislation coming in next year requires employees with more than 250 staff to report their pay gap, including bonuses.

TALKING HEALTH

Employers can only ask interviewees about their health for four reasons: to establish whether they can carry out a function essential to the job, to take 'positive action' to assist disabled applicants, to confirm that a candidate has a disability if it's necessary for the role, or to monitor diversity.

MAKING ADJUSTMENTS

If you have a disability, your employer is duty-bound to change their way of working so you can do your job in the same way a non-disabled person would be able to. This can mean allocating work to a colleague if your disability means you can't meet targets, giving you extra breaks, or making what are called 'reasonable adjustments' to the office (see page 42 for more info).



"IT'S NOT JUST ABOUT RECRUITMENT, IT'S ABOUT RETENTION TOO – AND THAT'S SOMETHING YOU NEED TO WORK AT CONSTANTLY

HELEN FUCHS

■ such as Pride AM, People of Creativity, Open Inclusion and Advertising and Disability, can help make sure your job ads are reaching a broad spectrum of people. And think outside the box, for example, Let's Be Brief has a show about creativity on radio station NTS, whose motto is 'Don't Assume'. "Find people in the places that matter to them, you can't assume they'll gravitate towards you," adds Neckles.

RECRUITMENT PROCESS

Diversity recruitment goals can help. Digital agency ustwo has an agreement with its recruiter that 50 per cent of candidates must come from under-represented groups. "I'm sure that got me on an interview list," says Fuchs. Evaluate your current process: is your recommendation scheme just bringing in identikit designers? Are your interview questions standardised to make for fair comparison? How gender neutral is the wording of your ad? Starting a conversation about the language you use can lead you to interesting places. Social media platform Buffer changed the wording of its job ads from 'hacker' to 'developer', for example, in a bid to attract more women.

"The problem with bias," says Wolff Olins' Ije Nwokorie, "is that we all want to think we're not. But we're all human beings and we all form biases." Organisations such as Altogether Different, Equality and Diversity UK and Creative Equals all offer unconscious bias training, which helps staff identify where those prejudices might come into play. Given that research from totaljobs finds almost one in five hiring managers make a decision on a candidate within a minute of meeting them and 44 per cent decide after just 15 minutes, making sure

your team is as open as possible is integral. You could also consider implementing blind portfolio reviews or using an organisation such as Gaplumpers, which strips applications of identifying info.

Your interview process may also be discouraging or discriminating against talented candidates, including those with disabilities. "It may be worth deviating from the standard interview process altogether and instead, providing a work trial or test instead," suggests Waite. "Hypothetical or obscure industry terminology can be challenging to some people, as can questions that require overly imaginative answers," she explains.

ACCESSIBILITY AND DISABILITY

"It's not just about recruitment, it's about retention too – and that's something you need to work at constantly," says Fuchs. Luckily, many strategies for making sure people from under-represented groups thrive in the studio make the workplace better for everyone. Karwai Pun, an interaction designer at Government Digital Service, who has been improving digital services for users with all types of disabilities, says: "Having people with disabilities on staff brings greater insight into usability testing, accessibility training and design discussions. Smarter ways of working such as remote working, home working or flexitime offer useful alternatives for all colleagues, not just those with disabilities." Similarly, many adjustments to your space – introducing height-adjustable desks or areas for quiet concentration – give greater flexibility to all staff. "Start by auditing your space to identify where the blockers are," says Waite. "Invite some specialists in for the day to ■



Q&A: PALI PALAVATHANAN

THE FOUNDER OF TEMPLO ON THE IMPORTANCE OF REAL-WORLD IMPACT

Formerly at IDEO and Johnson Banks, Pali Palavathanan founded five-strong London studio TEMPLO to work on projects with real-world impact. The studio has helped shed light on human rights violations in Sri Lanka, totally overhauled the UN's brand communications to be more human-centric and counts Amnesty International, London School of Economics and Plymouth College of Art as some of its clients.

What barriers did you face entering the design industry?

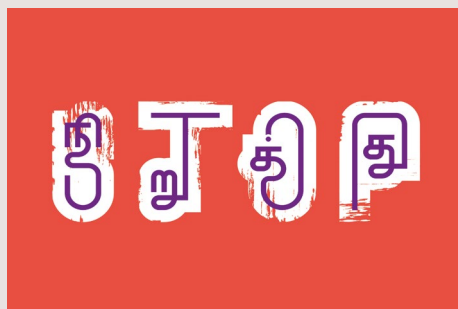
My parents are both from Sri Lanka, they emigrated in 1963 for work. Being second generation is interesting – there's a lot of stigma within my culture, especially around creative subjects. There's a myth that you won't make any money and worries about how you're going to survive. I chose graphic design and rocked the boat massively. Once there, there were very few role models for me to look up to, to think: 'I could be that'.

How has your experience at other studios influenced how you decided to run things at TEMPLO?

When I left Johnson Banks I was frustrated that the design community was turning a blind eye to certain issues that didn't correlate with their interests. For example, when the Japanese tsunami happened, every single graphic designer started designing a poster, but it felt like that was to enter it into design awards or tick a box internally. It wasn't on-the-ground help. With TEMPLO, I wanted to approach things differently, creating real change and disrupting spaces that I was not supposed to be in. That's tied in with my cultural heritage, because I know for a fact that I have to try harder than most to justify that what I do is relevant.

How have you tried to build a diverse team of people at TEMPLO?

We didn't think, 'We need to have one person from East Asia, one person from the African continent.' It's not a United Colours of Benetton approach. People



Top: Banners for a recruitment campaign for Plymouth College of Art, which was inspired by octopus skin.

Middle: TEMPLO's #StopTorture campaign is focused on human rights violations in Sri Lanka. The logo works in both Tamil and Sinhala, Sri Lanka's native languages.

Bottom: Part of a refreshed brand approach for the UN, which uses the wreath to frame and contextualise the human stories at the heart of the UN's work.

don't want to be employed just to be a statistic. But the work we do attracts a mix of people and inclusivity more generally. For example, we worked on a project called Brit-ish – which was a cultural diversity celebration at Somerset House – which was open and invited everyone to be involved. Also, a lot of the work we do is self-driven. Our #StopTorture campaign, which got us banned from Sri Lanka, caught a lot of people off-guard. The #StopTorture logo is, in essence, me – two cultures that are fused together.

What can the design industry do to become more inclusive?

There's already some interesting stuff happening. We worked with The Sorrell Foundation on Creative Journeys, which talks to a diverse range of people about how they got into the industry to encourage GCSE students not to drop art and design subjects. You can put energy into projects like that and think about ways of showing what is possible. Also, be braver in your decision making, whether that's reflected in the staff you employ or the type of work do – the projects that won't necessarily bring you the hard cash, but connect with other people and other cultures.

www.templo.co.uk

HOW TO TAKE ACTION

HOW YOU CAN HELP MAKE THE WORKPLACE BETTER FOR ALL

DYSLEXIA

Dyslexia can cause difficulty reading and writing, as well as affecting time-management and the ability to keep track of information. To help: give instructions verbally; provide text-to-speech or speech-to-text software; allow meetings to be recorded; use easy-to-read fonts (for example, Verdana, Arial or free specialist font Open Dyslexic); and provide written information on coloured paper and using screen tints.

HEARING IMPAIRMENTS

Adapting your studio for deaf or hearing-impaired employees can include some spatial and technological tweaks. Rethink workspaces to situate regular collaborators opposite each other so lips and faces can be seen easily; minimise background noise (particularly in meeting rooms); video call rather than conference call; provide hearing aid-compatible phones (or an induction loop); subtitle video content; and provide recognition speech-to-text software or a BSL interpreter if/when needed.

MENTAL HEALTH ISSUES

One in four of us will suffer from some sort of mental health issue in our lives. Adaptability in the workplace, such as working from home or flexible hours, can help. Build mental health days into your sick day allowance; offer mental health training for line managers; encourage all employees to make a Wellness Action Plan; and keep an eye on a common trigger – stress – with regular catch ups.

AUTISM

Autism and Asperger's syndrome can affect communication and the ability to understand feelings and can make meeting new people or adapting to new routines challenging. To help, develop a structured work day (with big tasks broken down); avoid abstract language; explain the etiquette and unwritten rules of the workplace; give direct feedback; and minimise sensory distractions.

MOBILITY CHALLENGES

Depending on your employees' needs, you can: install lifts and widen doorways; offer height-adjustable desks; make sure filing cabinets, kettles, printers, etc, are within reach; remove obstacles; offer nearby parking; and agree on an emergency evacuation procedure if staff members require assistance.



“EMPLOYERS WANT THE BEST STAFF WORKING FOR THEM, AND IF THEY REALISE THEY’VE GOT A REP PROBLEM THEN THAT STARTS TO HAVE AN EFFECT”

O T E G H A U W A G B A

provide recommendations. It's crucial that you don't base changes on the experience of non-disabled employee assumptions.”

THE SECOND SEX

“The drop off in women in advertising and design is huge,” says Casey Bird, president of SheSays, a networking organisation for women in the creative industries. “This is often because of a lack of support when it comes to motherhood and flexible work-life balance. This makes many women think, ‘What's the point?’ and sack it off.” In 2015, SheSays launched its Who's Your Momma mentoring scheme (WYMM), which pairs female creatives at different levels of their careers, to provide a soundboard on challenges such as how to ask for pay rises or deal with gender bias. “Until I started working at SheSays, I could barely count the number of senior women I knew on one hand,” recalls Bird. “Programmes like WYMM really help break the cycle.”

Roshni Goyate, co-founder of The Other Box – a platform for increasing diversity in creative industries – agrees: “I specifically wanted a brown, female, working class, not privately educated senior person as a mentor,” she says. “I asked everyone I knew, and most had basically never worked with another person of colour. It made me feel like I have no place in this industry. I honestly thought about quitting and starting a whole new career.”

Mentoring schemes can also be run internally. King, the games company behind Candy Crush Saga, runs a scheme called Women@King, which promotes equal opportunities for women in gaming. King is also involved with RoyalLGBT & Friends, a global network that supports LGBT+ employees and allies.

Interestingly, King has recently started reframing ‘diversity’ as ‘inclusion’. “With inclusion, we look at whether people feel respected and valued,” says the company's diversity and culture manager Natalie Mellin, who also points out that people usually fit into more than one ‘category’. “From an intersectional perspective, I'm not just a woman – I also have a sexual orientation, a skin colour, and so on,” she says. “There will be different issues for gay women, for black women.”

This thinking has also bled into King's products. In its workshop scheme called Crush The Norm, designers can identify ways they are portraying gender or race (even in squirrels) and learn to challenge stereotypes. “There's a growth in the type of people that are gamers today because of the mobile phone,” explains Mellin. “We want everyone to feel included.”

Agency ustwo has also made a conscious move towards gender equality. Designed to disrupt the statistic that only 12 per cent of creative directors in London are female, ustwo's new leadership programme for female employees involves women sitting in on all leadership meetings. “If you see how decisions are made, you're more likely to think, ‘I can do that,’” says Fuchs. In March, the studio announced that male and female employees can now both take the same maternity leave – six months paid leave – and in the past year they've reduced their gender pay gap from 13 per cent to 3.5 per cent by in-depth analysis of pay difference and why it happens. The studio regularly blogs about their diversity challenges and strategies – something Pun stresses is important. “Your accessibility and diversity champions should actively attend events and share stories on social media.” This is

not bragging or virtue signalling, but a way to flag to designers from under-represented group that your company would be an inclusive place to work.

Both Sairah Ashman – Wolff Olin’s newly appointed (and first female) CEO – and Ije Nwokorie, who she succeeds, suggest that part of overcoming the disparity between the number of female employees and female leaders is redefining what those top jobs look like. “You have to be honest enough to interrogate why women are not attracted to that position,” says Nwokorie. Ashman adds: “I’m a relatively quiet person, you wouldn’t hold me up as a poster woman for leadership, but at Wolff Olins, we’ve broadened the platform enough that you can pull up lots of different people and points of view.”

To address this, employees could reconsider increasing employees’ access to training and experiment with reverse mentoring, where the creative director shadows a junior employee to see where issues may be arising. Clear goals for progression and promotion can help and, in case things go wrong, make sure your HR support is as independent as possible.

SELF-PROMOTION

Knowing your own value is also integral for those from under-represented groups. It can help to push the industry to value diversity more widely. “Embrace your cultural identity; it’s not necessarily a barrier,” says Bunbury. “In all things you do, you should be drawing from a wide creative cultural palette, it’s the thing that will give you uniqueness and make your work stand out,” he explains.

Self-promotion and putting yourself forward may also deter some people. “At the beginning of my career I struggled to speak out,” says Roz Fraser, senior designer at GBH, “but I’ve been fortunate to work under both men and women who have pushed me, and now I feel a lot more confident at self-promotion.” Alice Tonge, head of 4creative, agrees: “If someone shoots you down you’ve got to keep on going. Be resilient and relentless.” Resources



like Otegha Uwagba’s new title *Little Black Book* are invaluable for creative women – and indeed all creatives – in developing strategies for things that hold them back.

MAKING A DIFFERENCE

When you’re not in a managerial role or are self-employed, it may feel like changing an industry-wide diversity issue is out of your grasp, but there are lots of things you can do. “Talk about it,” says Kath Tudball, design director at The Partners. “Notice hidden biases and inequalities and speak up about them.” From calling out offensive office ‘banter’ or refusing to sit on judging panels or give talks unless there’s a representative mix of people to asking new employees whether they’re okay with whatever pronoun you have assumed to use, being open and honest is a good way to start being an ally. Push clients to rethink their audience or include more diverse faces in their campaigns, and draw on resources like illustration network

Women Who Draw (where you can find female, LGBTQ+ or people of colour specialist illustrators), racially diverse photo library Autograph Media and stereotype-bashing modelling agencies, such as Campbell Addy’s Nii Agency.

Uwagba, who founded the creative networking platform Women Who, says that even freelancers have the ability to make a difference. “It’s about the companies you endorse. Vote with your feet. Employers want the best staff working for them and if they realise they’ve got a rep problem then that starts to have an effect.”

Neckles sums up why you should be addressing diversity: “If you’re serious about existing, then you should be serious about widening the pool of people that you work with and learn from.” ■

**NEXT
MONTH**

FOUR ROUTES INTO FREELANCING

Insider advice for making the leap, whether you’re laying the groundwork in advance or dealing with a redundancy.

SPECIAL REPORT

A complex wireframe illustration of a globe, composed of numerous thin, light gray lines that form a series of overlapping geometric shapes, including rectangles and triangles, creating a sense of depth and structure. The globe is centered in the background, with the main title text overlaid on it.

THE WORLD'S BEST BRANDING

2017's Brand Impact Award winners share the secrets of their success in our extended report

BIA AWARD DESIGN: Kyle Wilkinson WIREFRAME ILLUSTRATION: Andrew Hind





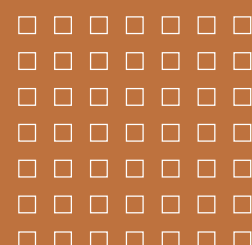
The great and the good of branding filled London's Ham Yard hotel in September for the fourth-annual Brand Impact Awards, Computer Arts' celebration of the best branding from all across the world.



One of the things that sets the BIAs apart from other design awards is that work is judged in context. As well as a strong concept that's beautifully and consistently executed, judges were asked to consider whether the project stands heads and shoulders above the rest of the market sector for which it was designed.



Over the following 24 pages, we'll showcase all 47 inspiring projects that made it past the judges' discerning eyes onto this year's shortlist – and provide pearls of wisdom from the 32 different agencies that created them. So read on to be inspired by the year's very best branding work...



LONDON SYMPHONY ORCHESTRA
WINNER: CULTURE; HIGHLY COMMENDED:
COLLABORATION; WINNER: BEST OF SHOW

by The Partners
www.the-partners.com

When the London Symphony Orchestra (LSO) appointed world-renowned conductor Sir Simon Rattle, it asked The Partners to evolve its brand to celebrate both Sir Simon and the emotional power of music, and to help it engage with a broader audience.

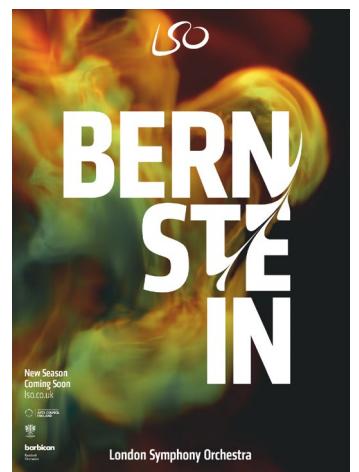
To reflect LSO's pioneering and constantly moving spirit, Sir Simon's conducting movements were captured via motion data technology, and then transformed by digital artist Tobias Gremmler them into a series of powerful animations, placing Sir Simon at the heart of the brand. The result is a modern visual identity that works across all of LSO's initiatives, and can also be adapted for the changing seasons.



CHALLENGE YOUR OWN DECISIONS
"Never be afraid to challenge your own design decisions. Working with LSO, our design process was continuously iterative, and we continued to review our design decisions. At the final stage, we questioned and changed a previous client-approved design decision - obviously not ideal, but thankfully, we had a great client who trusted us."

STUART RADFORD CREATIVE DIRECTOR, THE PARTNERS







COLLABORATE WITH YOUR AUDIENCE

"By working closely with students, even the most complex theory, equation or dissertation can be celebrated in an exciting and visually engaging way. This is something we learned working alongside LCF staff and students on the identity for Fashion Business School, which highlighted the challenges students completing non-practical or theory-based courses can face."

TOMMY TAYLOR CREATIVE
DIRECTOR, ALPHABETICAL

FASHION BUSINESS SCHOOL

WINNER: EDUCATION;

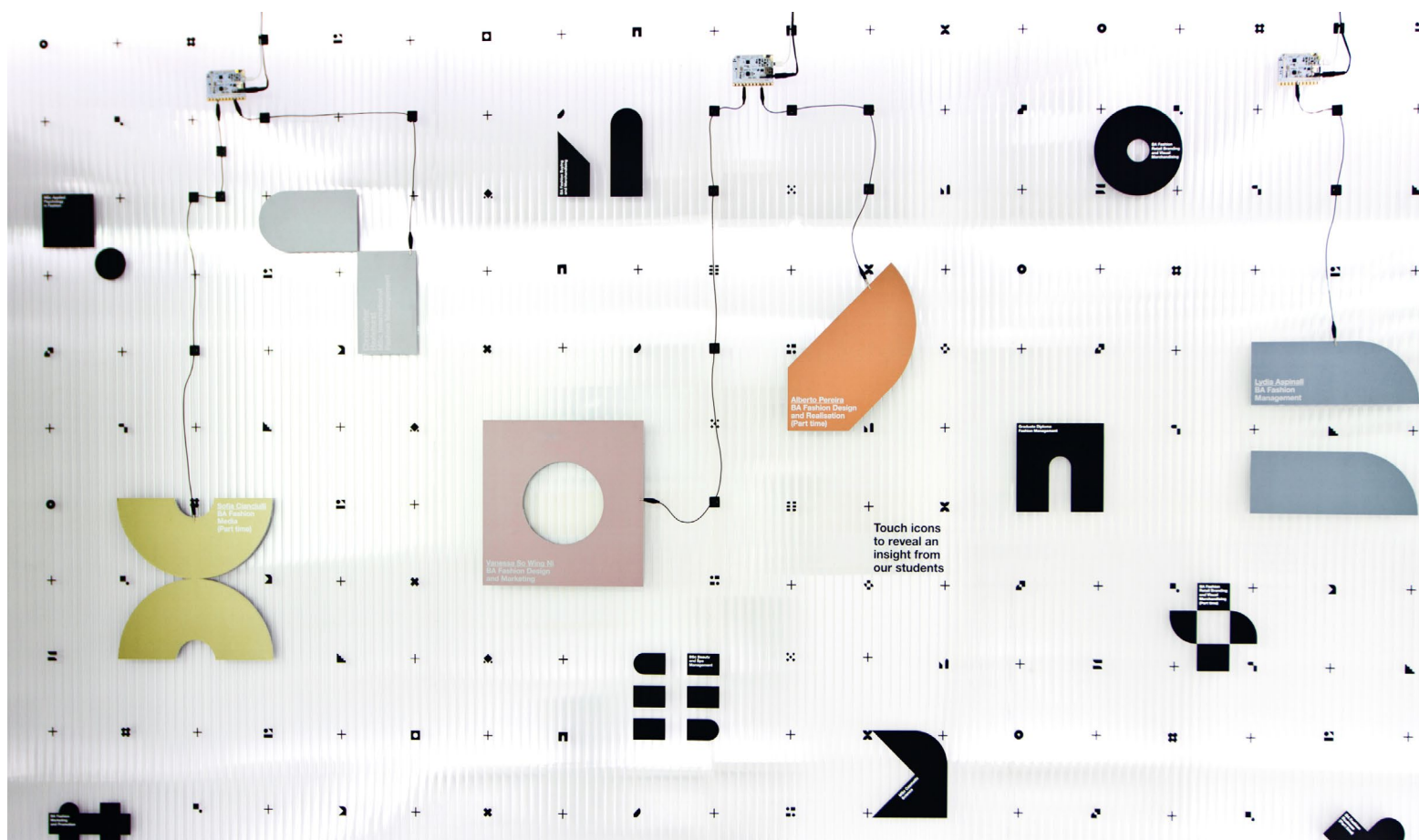
SHORTLISTED: BEST OF SHOW

by Alphabetical

www.alphabeticalstudio.com

Fashion Business School is a unit of London College of Fashion that specialises in market analysis and business trends. Alphabetical's challenge was to create a new identity and launch an exhibition to represent the school's non-visual, theory-based practice.

Inspired by the 'spot and cross' pattern cutting paper used by fashion designers, Alphabetical designed a grid pattern of icons, each representing one of the school's 21 courses. It then brought these grids to life via a series of animations, which feature distorted recordings of sewing machines and scissors cutting fabric.



ARTE

WINNER: ENTERTAINMENT

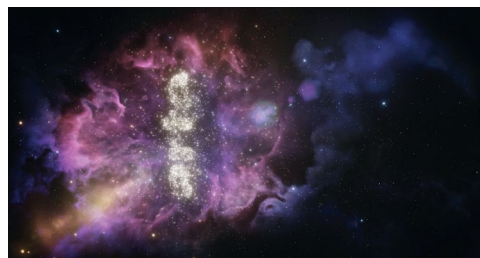
by The Partners and Lambie-Nairn

www.the-partners.comwww.lambie-nairn.com

Europe's leading culture TV channel, ARTE, wanted a brand to reflect its broad range of content and resonate with a wider audience. After observing that ARTE brings Europe's culture to one place, The Partners came up with the tagline 'Europe's culture magnet'.

This narrative was employed in a range of different ways across the brand, with ARTE's logo taking a lead role as the magnet. The idents, for example, open with the subtle formation of a European map, with the map's medium – such as stars or bits of paper – pulled in magnetically to create the logo.

The programme category idents employ a more literal interpretation, with the ARTE magnet attracting a range of subjects, while the four-second stings tease viewers with subjects that never quite reach the magnet.



MAKE ONE NARRATIVE TELL MANY STORIES

"TV brands need consistency, but this can create visual repetition that bores viewers. So for ARTE, we focused on using the behaviour of magnetic movement to provide cohesion to our brand narrative - Europe's culture magnet. This gave us the freedom to create different idents and stings, each telling its own story."

STUART RADFORD CREATIVE DIRECTOR, THE PARTNERS





THE KØBENHAVN COLLECTION

WINNER: FMCG;

WINNER: WINE, BEER & SPIRITS

by Taxi Studio

www.taxistudio.co.uk

To reinforce its new Danish-centric strategy, Carlsberg UK briefed Taxi Studio with creating limited-edition packaging that would help translate this new positioning across the brand. As the target market was 25- to 29-year-old males driven mainly by taste, Taxi focused on designs inspired by Danishness and anchored in flavour. Each pack embodies an abstract interpretation of Carlsberg's most iconic ingredients: barley, hops and legendary brewers' yeast, creating a showcase of the brand's offering – premium beer from Denmark with love.



STAND YOUR GROUND

"It's always important to stick to your guns. For example, our final designs for København Collection were exactly as first presented. But stakeholder involvement saw us deviate around the houses until we, together with our client, managed to convince everyone involved that this was right."

SPENCER BUCK CREATIVE PARTNER AND FOUNDER, TAXI STUDIO



ALVOGEN

WINNER: PHARMACEUTICALS & TOILETRIES;
SHORTLISTED: BEST OF SHOW

by Kontor Reykjavík
www.kontorreykjavik.is

In Iceland, heavy restrictions on advertising medications, such as strict laws on the text allowed in a campaign, make it a challenge to market a new medicine. With this in mind, Kontor Reykjavík decided to focus on imagery for its campaign for Alvogen – a global, privately owned pharmaceutical company – with a clear focus on being dependable, fun and energetic. It employed Noma Bar's simple and bold illustrations to represent what each medicine is for, showing that sometimes, words aren't necessary.



HARNESS IMAGERY

"The rules of pharmaceutical advertising are very restrictive, so you can't really say what the medicine does. One solution is to let the imagery say everything. That way, your audience will think about your ad and get that 'aha!' moment, which is more sticky and memorable."

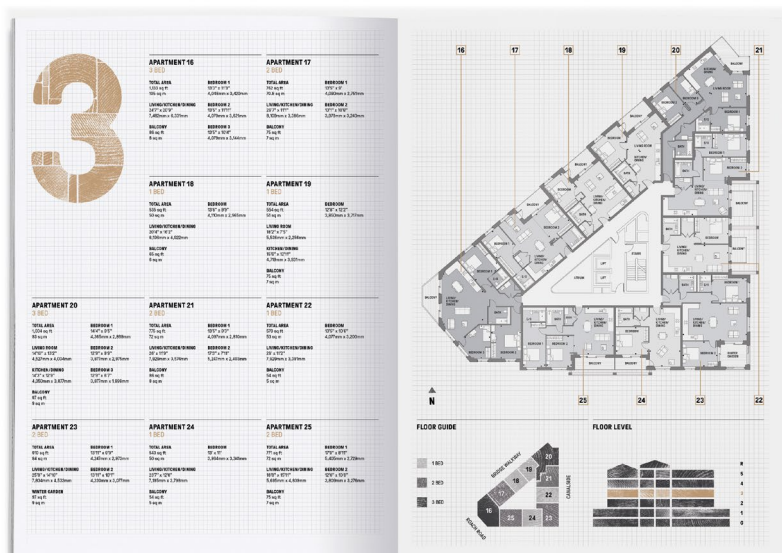
SIGRÚN GYLFADÓTTIR AND ALEX JONSSON
CREATIVE DIRECTORS, KONTOR REYKJAVÍK



CARPENTERS WHARF
 WINNER: PROPERTY; SHORTLISTED:
 COLLABORATION AND BEST OF SHOW
 by Jack Renwick Studio
www.jackrenwickstudio.com

Carpenters Wharf is a canalside residential property development on Fish Island, located in Hackney a formerly industrial area of London. Jack Renwick Studio created a new identity, name and market communication for the development, to reflect its distinctive architecture and the local area's heritage.

The team soon discovered that the site had previously been home to a luxury furniture maker, inspiring the name 'Carpenters Wharf' and informing the visual approach. The logo references the craft and expertise of the furniture makers through its dovetail joint, combining a 'C' with a nod to the name of the location through the fish symbol, and the graphic system is based on the endgrain of wood stacks. This approach was extremely successful – over half of the homes were reserved on the first day of sales.



THINK LIKE A BUYER

"Property brands should leave a lasting connection, by creating a realistic vision of a location and place. But, to do that you need to immerse yourself in the area; eat there, drink there, get lost there. Because that's what people buying their future home will do."

TOM ROGERS DESIGN DIRECTOR,
 JACK RENWICK STUDIO



HELVETIMART**WINNER: RETAIL**

by Anagrama

www.anagrama.com

Tasked with creating a branding system for a market in Lausanne, Switzerland that specialises in the finest regional foods from each of the country's 26 states, Anagrama drew upon the country's heritage. The name of the market was inspired by the Latin name for Switzerland, Helvetia, while the marque uses a cornucopia, or horn of plenty, to refer to the store's wide range of products.

Anagrama also created a nomenclature system to indicate different sections of the market, based on the states' coats of arms; simplified versions of the states' flags were used to develop product labels and signage within the store. Clean, geometric patterns – inspired by Swiss culture's folklore and antique architecture – help create a sense of unity across the brand.

**HELVETIMART****IMMERSE YOURSELF IN YOUR ENVIRONMENT**

"Designing for retail is not only about creating something visually attractive, but something inspired by a sense of place and a lot of research. When we worked with Helvetimart, for instance, it was vital for us to understand the value of the culture, gastronomy and tourism that Switzerland has to offer."

DANIELA GARZA CREATIVE PARTNER, ANAGRAMA





DON'T OVERDOSE ON NOSTALGIA

"Football – probably more than any other sport – trades heavily on its heritage and tradition. But whilst history is a powerful and useful tool for stirring the emotions of fans, the sector shouldn't be afraid of looking to the future; seeing it as an opportunity to form new traditions."

PAUL STAFFORD, CEO AND
CO-FOUNDER, DESIGNSTUDIO

PREMIER LEAGUE

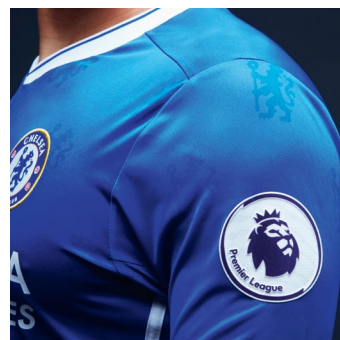
WINNER: SPORTS

by DesignStudio

www.wearedesignstudio.com

From the start of the 2016/17 season, the Premier League was to operate without a title sponsor for the first time in over 10 years, providing the opportunity to position the brand and its values front and centre; and build a better understanding and appreciation for everything it does, both on and off the pitch.

DesignStudio's challenge was to create a new identity that was true to Premier League's heritage, but could talk as easily to 10 Downing Street as it could to five-year-olds. With a focus on the stories sparked by the Premier League, DesignStudio turned from the pitch to the communities where lives are being changed by the brand's actions. Unearthing these human stories brought the idea of 'We all make it' – a key component of the modern and digital-first new identity.





PUMA NON-CORPORATE BOX

WINNER: SPORTS

by GBH

www.gbh.london

The design of the corporate box at The Emirates Stadium provided PUMA, a new partner of Arsenal FC, the perfect opportunity to demonstrate its understanding of the club and prove its credentials as king of football fan culture.

Unlike other corporate boxes, GBH's creation brings the terraces to the corporate level. It is absolutely packed with detail, such as steel and concrete seating reminiscent of terrace standing, a sign-painted brick wall hiding the bar, while graffiti, signatures, chants and a 45-minute clock at the 'clock end' of the stadium adorn the walls.

At the centre is a unique table football table, with hand-painted players that bear considerable likeness to their muses.



NEGOTIATE THE SUBTLETIES OF SPONSORSHIP

"Sports marketing often involves subtleties around sponsorship. For instance, individual Arsenal players have PUMA contracts via boots or gloves, but PUMA is also official kit supplier to its teams, which feature other brands' assets. So it was a geeky challenge for us to design a foosball table around legends versus modern players who all had PUMA affiliation."

MARK BONNER FOUNDER AND CO-CREATIVE DIRECTOR, GBH



BUCK EXPECTATIONS

"There's always room for innovation in the drinks sector, so be bold, brave and have faith in the value of great design. The success of Seedlip, the world's first non-alcoholic spirit, came from bucking expectations about what a non-alcoholic spirit 'should' look like, and by honouring its core brand truth to create an ownable and desirable brand proposition."

HAMISH CAMPBELL CREATIVE DIRECTOR, PEARLFISHER NEW YORK

SEEDLIP

WINNER: WINE, BEER & SPIRITS;
SHORTLISTED: BEST OF SHOW

by Pearlfisher

www.pearlfisher.com

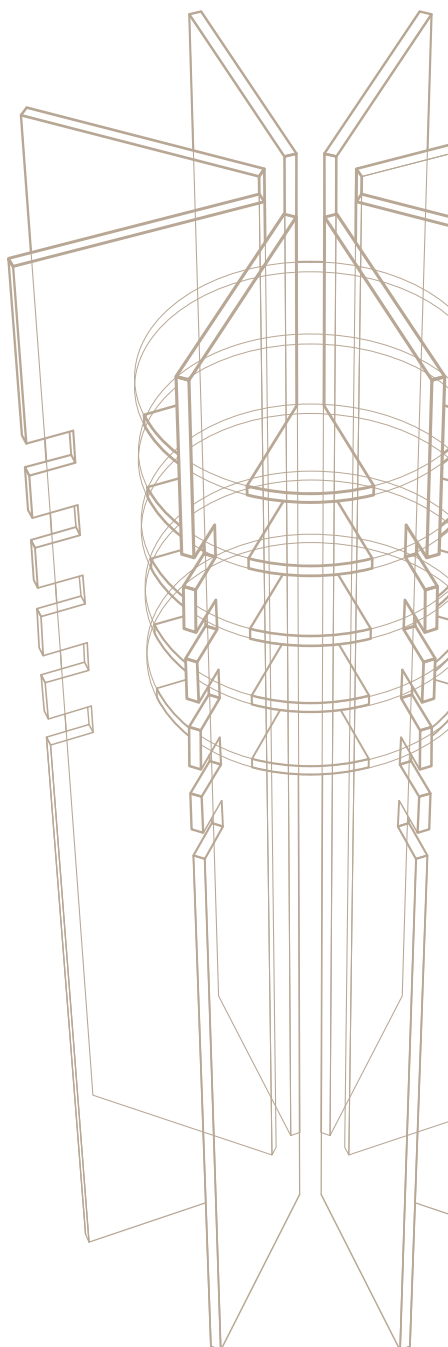
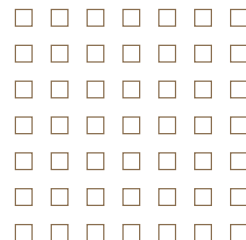
Seedlip, the world's first distilled, non-alcoholic spirit, aims to solve the problem of 'what to drink when you're not drinking'. Pearlfisher's task was to communicate this challenger proposition.

Drawing on the brand essence, 'the art of nature' and informed by distilled herbal remedies of the 17th century, the agency reimagined the distillation of natural ingredients. Through an attractive arrangement of botanicals, copper detailing and a distinct monogram, Pearlfisher positioned Seedlip as the premium option for those choosing not to drink, reflecting the brand's dedication to connecting consumers with the power of botanicals.



JUDGING DAY INSIGHTS

Six of the BIA judging panel discuss what defines great branding



FUTURE TRENDS IN BRANDING

Stuart Youngs (pictured) – founder of Texture, and Caroline Till, co-founder of FranklinTill, discuss the latest aesthetic movements in branding, and how designers can embrace new technology in meaningful ways.



THE ROLE OF WIT AND HUMOUR

Branding consultant Louise Kyme (pictured) and Jim Sutherland, founder of Studio Sutherland, talk about how to use humour successfully in campaigns, and how brands can establish empathy.



TAKING THE RIGHT RISKS

Dave Wood (pictured), GBH's design director and Sue Daun, ECD at Interbrand, debate the importance of taking risks, and highlight the factors that come into play when risk taking in small or large agencies.

Watch the videos on our YouTube channel: www.bit.ly/ca270-bia2017



THE BUTCHER THE BAKER HIGHLY COMMENDED: ARTISAN

by The Partners

www.the-partners.com

When the owner of a Dundee artisan bakery joined forces with a much-loved, family-owned butcher, The Partners was asked to create a new identity, bringing together two traditional establishments in a contemporary alliance. The pull of the rhyme, The Butcher, The Baker, The Candlestick Maker proved impossible to resist, and provided the foundation for The Partners' approach.

The agency opted for simplicity in the name, while the logo takes the shape of a candlestick, which contains inverted silhouettes of the butcher and baker, encapsulating the uniqueness of the brand offering and providing a talking point.

The copy for the shop signs, business cards and bags was also inspired by the rhyme, maintaining the familiar rhythmic lilt of Rub-a-dub-dub, but with playful reimaginings of the third line, creating a sense of intrigue and creativity.



DEVISE A PERSONALITY

"A line-up of artisan brands creates a beauty parade of seductive techniques like woodblock type, foils and embosses. But which one do you remember? For me, it's the one that talks to me, tells me about itself and expresses its personality. And if it makes me smile, then that's even more memorable than a lovely gold foil emboss."

STUART RADFORD CREATIVE DIRECTOR, THE PARTNERS



H+J

HIGHLY COMMENDED: BARS & RESTAURANTS

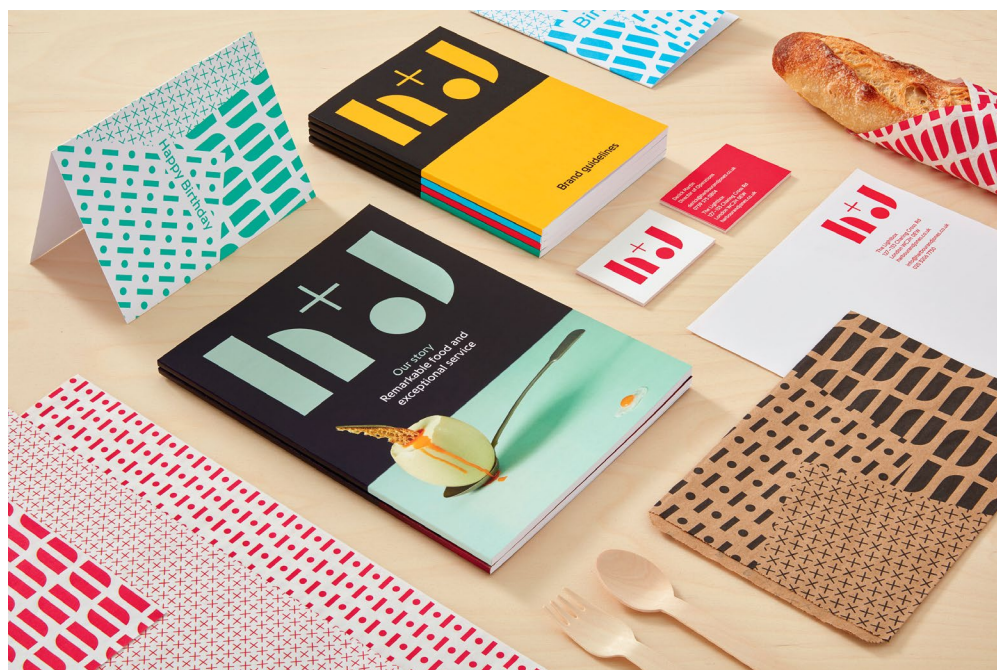
by Spy Studio

www.spystudio.co.uk

H+J offers food and catering solutions at iconic venues such as Abbey Road, RIBA and Selfridges. The company commissioned Spy Studio to create a brave identity and website that would demonstrate both its ambition and independent spirit.

In collaboration with photographer Angela Moore, Spy Studio produced a suite of striking images that tell simple stories centered around ideas such as street food, the cheese board, office lunches, desserts and early morning breakfast.

The identity's characterful marque breaks out into its constituent parts to transform packaging and printed materials, while short, expressive statements echoing H+J's personality were crafted by totalcontent.



AIM TO SURPRISE AND DELIGHT

"Make no assumptions about your customers. Take time to get to know them, what excites them and what will make them come back. Surprise and delight people through simple interventions that will remain memorable. Ask yourself, would you recommend it?"

BEN DUCKETT CO-FOUNDER, SPY STUDIO

COMPUTERARTS.CREATIVEBLOG.COM



SOMOS BRASIL

HIGHLY COMMENDED: CULTURE;
SHORTLISTED: COLLABORATION

by Studio Sutherland

www.studio-sutherland.co.uk

Somos Brasil (We Are Brazil) is a collaboration between Studio Sutherland and photographer Marcus Lyon, who toured Brazil with a producer and sound recordist in order to map the ancestral DNA and personal stories of over 100 remarkable Brazilians.

The accompanying app uses an image recognition system that enables users to listen to each person's story in their own words. Deconstructed to its individual elements, the Brazilian flag influenced the graphics, while the book's design places the initial emphasis on the portraits – which lead to the discovery of the DNA within each person.



COLLABORATE AND LISTEN

"The key to producing great work is collaborating with the best artists, photographers, designers, developers, writers, printers, publishers and sound artists. Be prepared to listen to advice and observation. Be open and honest – and enjoy working with lovely people. The more joy you put in, the more everyone gets out of the whole adventure."

JIM SUTHERLAND FOUNDER, STUDIO SUTHERLAND



POLO

HIGHLY COMMENDED: FMCG

by Taxi Studio

www.taxistudio.co.uk

Aiming to regain relevance with a younger audience without alienating brand loyalists, Taxi Studio took inspiration from the brand's archives. POLO's perfect and pristinely white 'O' – first seen on a pack from the '50s – was extended to the full brandmark in order to simplify, iconise and increase shelf standout.

Taxi Studio also utilised POLO's green to craft a drop shadow and add precision and brand presence across all variants. A striking burst of colour creates punchy range navigation, contributing to the overall brand blocking effect, and beautiful CGI renders of the sweets add the finishing touches to the new brand system.

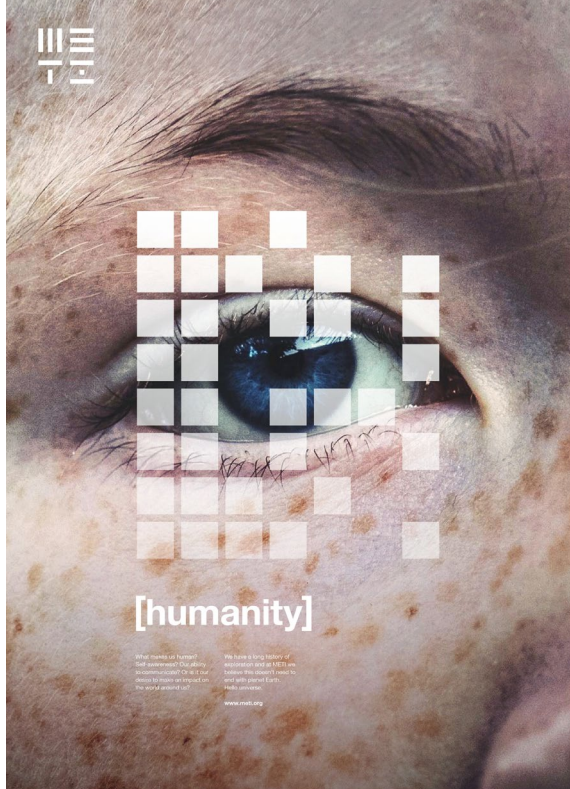


BALANCE HERITAGE WITH MODERNITY

"When dealing with historic brands, look to the past to define the future. Our redesign of POLO, for example, was a respectful nod to the brand's past and an exciting glimpse into the brand's role in the lives of a new, younger audience."

SPENCER BUCK CREATIVE PARTNER AND FOUNDER, TAXI STUDIO





HELLO, UNIVERSE

HIGHLY COMMENDED: NOT-FOR-PROFIT

by The Partners

www.the-partners.com

A global organisation dedicated to making contact with life beyond Earth, METI (Messaging Extra-Terrestrial Intelligence) heads up an interstellar transmission project, as well as conducting scientific research, development and education. For METI's new identity, The Partners took inspiration from the very first interstellar communication broadcast into space: the famous Arecibo message.

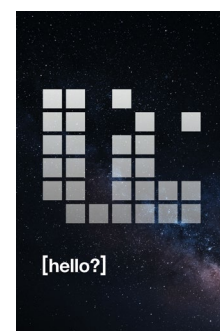
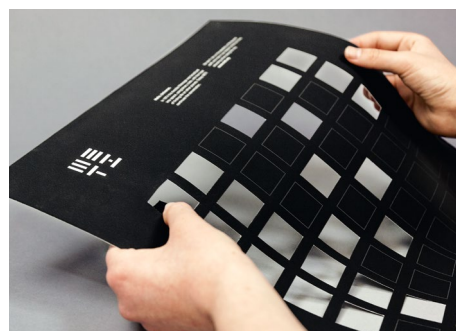
Transmitted in 1974, it was humankind's first attempt at saying 'Hello, Universe', using binary code to represent various scientific and mathematical data, and simple graphic pictograms about life on Earth. The logo is based on the underlying grid of binary squares, while square brackets are used to show the direct translation of the seemingly alien binary message into a more familiar language.



RESEARCH YOUR NICHE

"Not-for-profits can be niche, and often they seek brand expertise to connect with audiences beyond their field of special interest. Tight budgets are natural in this sector, and that can lead to time pressure – but I'd always recommend using as much time as you can to really immerse yourself in the subject."

KATH TUDBALL DESIGN
DIRECTOR, THE PARTNERS



TYPOCIRCLE

HIGHLY COMMENDED: NOT-FOR-PROFIT

by NB and Studio Sutherland

www.nbstudio.co.uk

www.studio-sutherland.co.uk

To celebrate the 40th anniversary of The Typographic Circle, better known as TypoCircle, NB and Studio Sutherland collaborated on a new branding scheme. The simple but versatile logo construct is drawn up from an original cut of Futura, and in application, playfully replaces the 'O' in 'typo' with other circular objects, such as the hole at the end of a poster tube, a blackboard, a binding ring, or a pencil end. The identity also extended to an anniversary publication, and accompanying exhibition.



MULTIPLE PARTNERS NEEDN'T MEAN CHAOS

"Working with not-for-profits, there can be multiple stakeholders, collaborators and contributors. That certainly applied for our work for TypoCircle. But the entire process was seamless. So my tip is: work with the best, listen, debate, squabble, have fun, share ideas, drink wine, don't overthink, and just get on with it."

ALAN DYE DIRECTOR AND DESIGNER, NB

ACTION FOR CHILDREN

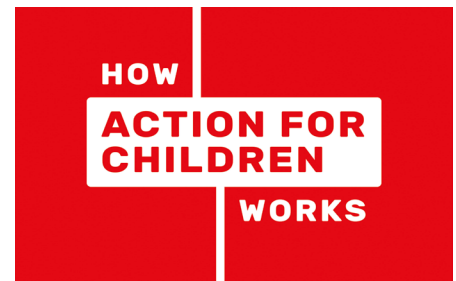
HIGHLY COMMENDED: NOT-FOR-PROFIT AND SOCIAL IMPACT

by Johnson Banks

www.johnsonbanks.co.uk

Despite being one of the UK's largest children's organisations, Action for Children had let its brand awareness slip, particularly amongst the general public. Johnson Banks' task was to find a clear position for the charity to rally around, and help it stand out in the not-for-profit sector.

Research revealed that the organisation has a pragmatic, 'just get on with it' attitude at its core, and more importantly, makes critical and timely interventions into people's lives. These factors combined in Johnson Banks' versatile identity system, which uses a combination of diagrams, flow charts and real, human stories to communicate exactly how Action for Children works.



FOCUS ON THE 'HOW'

"Charity campaigns are often focused on 'why' people should help. But sometimes it's better to concentrate on 'how' what an organisation does changes lives. That was the case with our work with Action for Children, where we saw the phrase 'how Action for Children works' turned from an observation into an entire approach."

MICHAEL JOHNSON CREATIVE DIRECTOR, JOHNSON BANKS



NOIASCAPE

HIGHLY COMMENDED: PROPERTY

by Peter and Paul

www.peterandpaul.co.uk

London-based architects Teatum+Teatum asked Peter and Paul to rebrand its latest venture: a property development business that designs accessible, affordable spaces for the rental market.

Peter and Paul named and branded this offshoot 'Noiascape' – an ownable, invented word formed from 'noia' (to signify new thinking and approaches) and 'scape' (to represent the landscapes and architectural spaces it creates).

To reflect how Noiascape spaces integrate with communities, the typographic graphic identity adapts to suit its surroundings, while the social impact of the work is encapsulated in The Unfinished Manifesto, a set of beliefs that sets Noiascape apart in a world of commercialised property offers.



PUT 'LIVING' BEFORE 'PROPERTY'

"Living in cities like London makes you vulnerable to all kinds of socio-political challenges, so new offers in the sector have to be intelligent, design-led and crucially, different. Learn to think about 'living' before 'property'. Avoid the commercial commoditisation of property, and make something truthful, real and principled."

LEE DAVIES CREATIVE DIRECTOR, PETER AND PAUL





CONQUISTA

HIGHLY COMMENDED: PUBLISHING

by SB

www.sb-studio.co.uk

Run by cyclists for cyclists, quarterly magazine Conquista is packed with in-depth articles and poignant imagery, and merges style, passion and emotion with thoughtful, intelligent comment. However, it was struggling to stand out on the shelf and enlisted SB to help increase readership.

The Liverpool-based studio responded with a new energetic, expressive and vivid visual style, amplifying the elements that already made Conquista distinctive and putting emotive and expressive typography at the forefront of the publication.

Issue 13 hit the shelves to widespread acclaim in December 2016, and has since enjoyed a huge 48 per cent increase in subscribers, and an overall sales increase of 74 per cent – almost quadrupling its original target of 20 per cent. A bespoke range of bicycles and cycle wear was launched in June 2017.



LEARN FROM PUBLISHERS

"You can learn a lot from working with a fast-paced publication, including being inspired by the content itself. Our main takeaways from working with Conquista are impossible to summarise, but include the following: be brave, believe, don't follow the pack but break away. Keep moving. Keep challenging. Conquer."

BENJI HOLROYD CREATIVE DIRECTOR, SB



DELIVEROO

HIGHLY COMMENDED: RETAIL

by DesignStudio

www.wearedesignstudio.com

Deliveroo is all about "bringing delicious restaurant-quality food to everyone, everywhere," and needed a brand to disrupt its category. With this in mind, DesignStudio developed a central proposition: that good food shouldn't be considered a luxury or a treat, and should be easily accessible.

Based around a stylised, angular 'Roo' character, the new Deliveroo brand is designed to transcend languages and cultures, becoming a quick visual shorthand for "awesome food, delivered everywhere."

It may have attracted its fair share of controversy, but in terms of disrupting the sector and raising global brand awareness, the impact of the rebrand cannot be denied.



COHERENCE NOT CONSISTENCY

"Global retail brands today shouldn't meditate on consistency. They need coherent flexibility to stay relevant and interesting. This will flex depending on where the brand appears, and the attitude of the audience they're hoping to enchant."



JAMES HURST PRINCIPAL, DESIGNSTUDIO





PINS WON'T SAVE THE WORLD

SHORTLISTED: NOT-FOR-PROFIT;
HIGHLY COMMENDED: SOCIAL IMPACT

by Sagmeister & Walsh

www.sagmeisterwalsh.com

Following Trump's election, the Sagmeister & Walsh team was concerned about a host of pressing issues, such as the safety and rights of women, the LGBTQ community and refugees, climate change, and access to safe abortions.

Pins Won't Save the World encourages citizens to wear their hearts (and their politics) on their sleeves, with a playful series of pins that challenge racism, misogyny, xenophobia and homophobia.

The first round of proceeds went to Amnesty International's #AmericaBelieveIn, with the second batch raising funds for causes including Planned Parenthood, International Refugee Assistance Project, and Mexican American Legal Defense and Education Fund.



BIG ORGANISATIONS CAN BE SLOW-MOVING

"We wanted to create a charity project for a large NGO, thinking that the impact would be stronger with a big network behind it. When it turned out this NGO was rather slow and bureaucratic, we decided to create our own site and distribution system. It was a true success, with tens of thousands donated to charity."

JESSICA WALSH PARTNER, SAGMEISTER & WALSH



#REWRITINGTHECODE

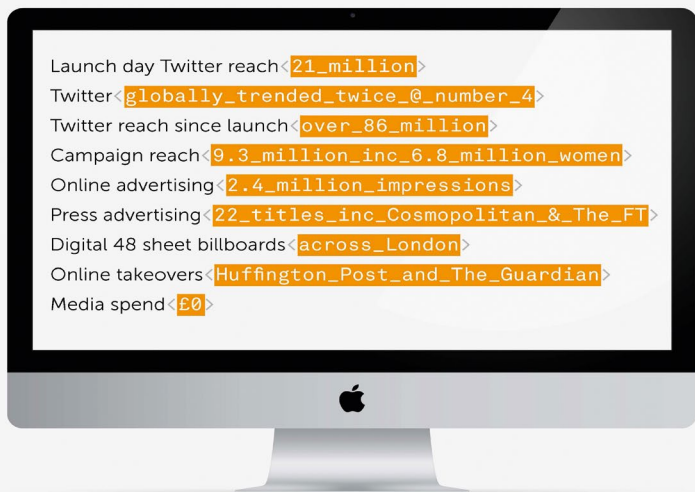
SHORTLISTED: NOT-FOR-PROFIT;
HIGHLY COMMENDED: SOCIAL IMPACT

by The Partners

www.the-partners.com

Produced for international children's charity Theirworld, #RewritingTheCode is designed to challenge 'embedded values', and change attitudes and behaviours that prevent girls and women from fulfilling their potential. Equating these inbuilt social prejudices to the embedded code that defines the digital world, The Partners developed a visual metaphor to reveal the hidden messages beneath seemingly innocuous everyday language.

Despite zero media spend, #RewritingTheCode achieved a Twitter reach of 21 million on launch day, with 2.4 million global impressions for its digital ads and an estimated total reach of over nine million adults. It also featured in 22 UK print publications.



Launch day Twitter reach <21_million>
Twitter <globally_trended_twice_@_number_4>
Twitter reach since launch <over_86_million>
Campaign reach <9.3_million_inc_6.8_million_women>
Online advertising <2.4_million_impressions>
Press advertising <22_titles_inc_Cosmopolitan_&_The_FT>
Digital 48 sheet billboards <across_London>
Online takeovers <Huffington_Post_and_The_Guardian>
Media spend <£0>



GIVE THE IDEA AWAY

"Success in public awareness campaigns is all about how much conversation you can generate. To achieve this, you need to give the idea away. For instance, #RewritingTheCode's low-fi 'hacked text' approach meant anyone could make their own gender equality message, perfectly suited to social media."

NICK EAGLETON CREATIVE DIRECTOR, THE PARTNERS

moz://a


 moz://a
 for people
 over profit


MOZILLA

 HIGHLY COMMENDED:
 TECHNOLOGY & TELECOMS;
 WINNER: COLLABORATION

by Johnson Banks

www.johnsonbanks.co.uk

Although widely associated with its most famous product, Firefox, Mozilla's status as a not-for-profit organisation in its own right barely registered – that is, until Johnson Banks was brought on board.

As an open-source software company, it made sense for Mozilla's rebrand to be fully transparent – a challenge that the agency embraced. Five initial approaches were developed and released for discussion.

Two of the five – one an interpretation of the 'http://' internet protocol, the other a development of the brand's legacy dinosaur symbol – were taken forward, and two new routes added, before an extensive round of testing, research and public critique. The internet protocol concept ultimately won.

More than 3,000 blog comments were taken into consideration, the first time such a major rebrand has ever been conducted 'in the open' – a brave, truly global collaboration.



RESEARCH YOUR NICHE

"Many web brands can seem scarily open with their process. But when Mozilla requested we develop their rebrand in public, we just asked ourselves, 'What's the worst that could happen?'. After six months of online trolling and critique, there were dark moments, but we got a decent end result."

MICHAEL JOHNSON CREATIVE DIRECTOR, JOHNSON BANKS

THE BADGER

HIGHLY COMMENDED: WINE, BEER & SPIRITS

by BrandOpus

www.brandopus.com

To celebrate 239 years of brewing in the Dorset countryside, Badger Ales wanted to produce a limited-run Collector's Edition bottle as an investment-worthy piece of art in its own right. BrandOpus was briefed to create a piece of packaging that reflects the same care, precision and innovation that goes into making the beer itself.

Although four years in the making, the resulting idea was beautifully simple, using the shape of the bottle to represent a badger's head, decorated with its distinctive hand-painted black-and-white stripes and finished with a glossy black wax 'nose' around the cork.

Made from untreated craft stock paper and leaves collected from the local Dorset woodland, the packaging subtly evokes a cosy, leafy sett for the badger to call home.



TAKE YOUR TIME

"Drinks brands aren't usually fly-by-night companies but are playing the long game, so you can afford to take some time to get a project right. It took four years and a lot of effort and courage to make the Badger Collector's Edition happen, but it was well worth the wait."

PAUL TAYLOR CHIEF CREATIVE OFFICER, BRANDOPUS



GUINNESS

HIGHLY COMMENDED: WINE, BEER & SPIRITS;
SHORTLISTED: COLLABORATION

by Design Bridge
www.designbridge.com

Despite the harp being Guinness' most recognisable brand asset, it had begun to lack depth and character. Building on the Irish icon's original 'made of more' ethos, Design Bridge set out to emphasise themes of craftsmanship and heritage.

Historical letterpress labels found in the archives, making reference to Dublin's River Liffey, provided a useful starting point, as did industrial and architectural features of the Guinness Storehouse itself.

Guinness' new harp icon is packed with heritage details, including wavy lines evocative of the Liffey, hand-drawn type inspired by the original labels, and metal-stamped lettering from inside the brewery.

Design Bridge also collaborated with letterpress specialists to create a three-dimensional relief of the harp, adding an extra layer of richness and authenticity.



LEARN FROM BREWERS

"When designing for a brand like Guinness, everything you do needs to reflect the skill, care, attention to detail and craftsmanship that goes into making the beer itself. Collaborating with craftspeople including harp makers, illustrator Gerry Barney, and letterpress experts enabled us to put true, authentic craftsmanship back into the Guinness Harp."

TIM VARY CREATIVE DIRECTOR, DESIGN BRIDGE

LONDON CRU

HIGHLY COMMENDED: WINE, BEER & SPIRITS

by The Partners
www.the-partners.com

The capital's first winery, London Cru produces limited stocks of fine wine in the south west of the city. Crops are selected from vineyards across Europe, transported to London, and crushed within 36 hours.

To develop a name and visual identity for its signature range, London Cru approached The Partners, briefing the agency to unite the idea of fine wine with the unique urban location. A technical constraint imposed by the wine industry also threw up another challenge: the grape varieties could not be named on the bottles.

Playing on the visual similarity of a London street map to a vine leaf, with the Thames becoming the stem, the agency developed a versatile visual signature. Leaf outlines matched their corresponding grape types, and the wines were named after London streets with a phonetic link to the grape.

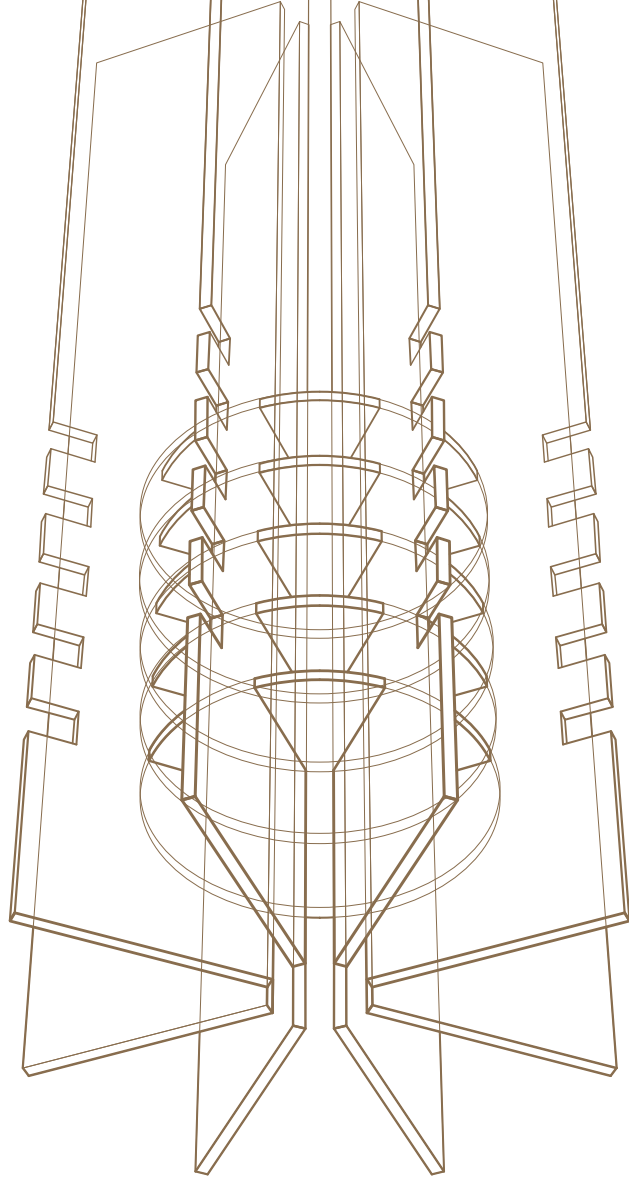


FIND OPPORTUNITIES IN LIMITATIONS

"Booze can have baffling technical restrictions. Working with London Cru, industry norms meant we couldn't refer to each wine by its grape. So after some lateral thinking, we found a phonetic link and named each variety after a London location that sounds like its grape, e.g. Charlotte Street for Chardonnay."

KATH TUDBALL DESIGN DIRECTOR, THE PARTNERS





SHORTLISTED PROJECTS

Being shortlisted for the Brand Impact Awards is an accolade in itself. Standards are unfalteringly high, and if the judges felt that no projects submitted in a category met the criteria, it was cut altogether. These 21 projects make up the rest of this year's shortlist...

RADICAL SPORTSCARS AUTOMOTIVE

by The Allotment
www.theallotment.co



PURSUE A PASSION

"Changing a brand with a cult following and status requires empathy, insight and a deep understanding. It helps when that brand is a personal passion. That was the case for us with motorsports, and we jumped at the chance to immerse ourselves in racing."

JAMES BACKHURST CO-FOUNDER AND
CREATIVE DIRECTOR, THE ALLOTMENT

WINTER MILK BARS & RESTAURANTS

by Anagrama
www.anagrama.com



USE YOUR SURROUNDINGS

"Creating compelling branding is about noticing what's going on around you: there are million of ideas in front of you. With the Winter Milk project, the first thing that popped into our minds was Wes Anderson, and that's how the initial idea was born."

DANIELA GARZA CREATIVE PARTNER, ANAGRAMA

MANCHESTER LITERATURE FESTIVAL 2016

CULTURE
by MARK Studio
www.markstudio.co.uk



SEIZE OPPORTUNITIES

"In the cultural sector, it can be easy to resort to standardised approaches (photograph, headline, static logo in the corner, and 15,000 sponsor logos). It's important to seize the creative opportunity and develop bold, original work that stands out."

MARK LESTER FOUNDER AND CREATIVE
DIRECTOR, MARK STUDIO

NATIONAL GALLERY OF IRELAND CULTURE

by True North
www.thisistruenorth.co.uk



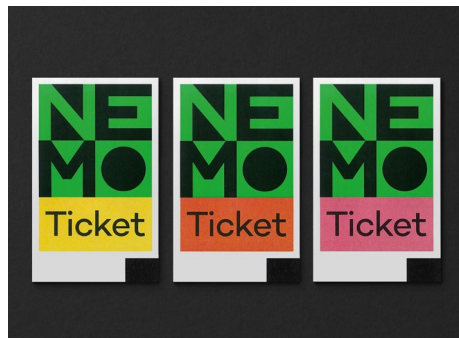
BE CULTURALLY SENSITIVE

"One important thing about branding cultural projects is to respect cultural differences. Be mindful of how you portray your brand in whichever country it is seen and respect the values of the people and the place – not only of language but beliefs, colours and symbols."

VICTORIA PINNINGTON SENIOR DESIGNER,
TRUE NORTH

NEMO SCIENCE MUSEUM EDUCATION

by Studio Dumbar
www.studiodumbar.com



BE DISTINCTIVE, NOT GENERIC

"Dare to stand out. The education sector is filled with identities that are relatively 'grey' and generic, but there's no reason why this should be. Strive to be clear, distinctive and strong in any branding you create for an education client."

TOM DORRESTEIJN CEO, STUDIO DUMBAR

PREMIER LEAGUE BROADCAST GRAPHICS ENTERTAINMENT

by DixonBaxi
www.dixonbaxi.com



GET UNDER VIEWERS' SKINS

"To promote TV sport effectively, it's important to get under the skin of it: to understand the experience, what it means to fans and what fuels their passion. This is invaluable in creating a system that enhances the thrill of the game in a meaningful way."

APORVA BAXI CO-FOUNDER AND ECD, DIXONBAXI

CARLSBERG EXPØRT WINE, BEER & SPIRITS

by Taxi Studio
www.taxistudio.co.uk



TRUST THE CLIENT

"Your clients know their market, so don't ever disregard their ideas. When we were working on our branding for Carlsberg Export, we first proposed our design in darker colours. When they suggested we revert to white, we scoffed. Then we tried it, and we fell in love."

SPENCER BUCK CREATIVE PARTNER AND
FOUNDER, TAXI STUDIO

WALK THROUGH WALLS NOT-FOR-PROFIT; SOCIAL IMPACT

by MARK Studio
www.markstudio.co.uk



STAY UPBEAT AND POSITIVE

"Dealing with tricky or sensitive subject matters can be challenging. In the case of Walk Through Walls, we tried to keep the communications as positive and aspirational as possible, through tone of voice, imagery and a bright and upbeat colour palette."

MARK LESTER FOUNDER AND CREATIVE
DIRECTOR, MARK STUDIO

STRAIGHTLINE NOT-FOR-PROFIT; SOCIAL IMPACT

by Supple Studio
www.supplestudio.com



SEEK ECONOMIC SOLUTIONS

"Stretching a budget is key when working with a not-for-profit. With Straightline, we tried to find economic ways of creating impactful print. This included using short-run digital print on unusual stock, plus a pared-back colour palette that kept costs to a minimum."

JAMIE ELLUL FOUNDER AND CREATIVE
DIRECTOR, SUPPLE STUDIO

I'M AN ACTIVIST FOR ACTION FOR CHILDREN NOT-FOR-PROFIT

by Neon
www.neon-creative.com



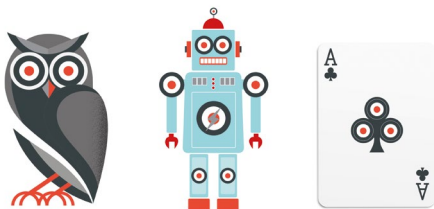
SIMPLE CAN BE EFFECTIVE

"A simple idea can carry a huge amount of weight, and communicate even quite a complex story with wit and charm, to engage people and motivate them. In the case of our I'm an Activist project, that simple idea was a paper hat that youngsters could wear to express their social activism."

DANA ROBERTSON FOUNDER AND
CREATIVE DIRECTOR, NEON

ACUMIN PROFESSIONAL SERVICES

by Neon
www.neon-creative.com



DON'T FORGET HUMOUR

"Even CEOs and marketing directors can get excited by creative ideas and a sprinkling of wit in a conservative sector. We knew we were onto something with Acumin when we saw the senior client team excitedly shuffling through our visuals on the boardroom floor."

DANA ROBERTSON FOUNDER AND
CREATIVE DIRECTOR, NEON

HALO PHARMACEUTICALS & TOILETRIES

by Salad
www.saladcreative.com



CRAFT A BIG PERSONALITY

"The Pharmaceuticals & Toiletries sector is an increasingly cluttered marketplace where standout is critical. With pharmaceuticals specifically, product sizes can be very small, thus the focus must be on creating a design and an identity with big personality to ensure impact and shelf appeal."

JON LOCKHART SENIOR DESIGNER, SALAD

D.R.A.W. PROFESSIONAL SERVICES

by Supple Studio
www.supplestudio.com



FOCUS THE VISUAL LOOK

"In the professional services sector, it's more important than ever to understand the audience. Organisations in this sector tend to be pretty focussed and niche, so the audience/user is well defined, which we found leads to a really focused visual look."

JAMIE ELLUL FOUNDER AND CREATIVE
DIRECTOR, SUPPLE STUDIO

AB WALKER PROFESSIONAL SERVICES

by GBH
www.gbh.london



DELVE DEEP

"It's important to really understand the profession you're working for. With AB Walker, we learned that while most in the funeral profession are set in their ways, bold young funeral directors are making a big difference, promoting individuality and the idea that no two funerals have to be the same."

PETER HALE CO-FOUNDER, GBH

SMITH'S DOCK PROPERTY

by The Neighbourhood
www.the-neighbourhood.com



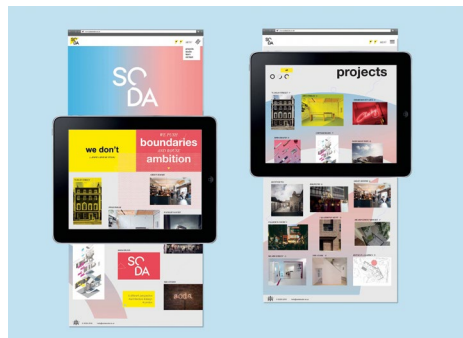
MAKE IT AUTHENTIC

"Branding places where people are going to live is a delicate balance. Nobody wants to live in something that feels like it's been dreamt up by a marketing department. Authenticity is key as is making allowances for how the identity will develop as it becomes inhabited."

JON HUMPHREYS CO-FOUNDER AND CREATIVE
DIRECTOR, THE NEIGHBOURHOOD

SODA**SELF-BRANDING**

by SODA

www.sodastudio.co.uk**SHARE YOUR PROCESS**

"Branding is a journey, and self-branding can seem like a daunting voyage of self-discovery. Physically pinning up your designs not only documents this journey but also exposes the process to the wider team. It's an internal inspiration board - sparking debate and discussion. Include the team, they're vital."

KATE STAMP SENIOR GRAPHIC DESIGNER, SODA**WILD CARDS****SELF-BRANDING**

by The Clearing

www.theclearing.co.uk**START CONVERSATIONS**

"Just talking about yourselves doesn't win new business. That said, you can't know the answers when you're talking to people who've never heard of you. So with our Wild Cards project, we decided to ask questions instead, and be confident enough to encourage brand owners to have the right conversations."

JULES GRIFFITH MARKETING DIRECTOR, THE CLEARING**POWERLEAGUE****SPORTS**

by Music

www.music.agency**BE LOCAL, BE GENUINE**

"While football is big business, it's also a form of religion for some: a place to be with like-minded souls. Our lightbulb moment working with Powerleague was realising that our identity should be local and genuine, right down to the labour of love - artworking 400 individual versions of the badges."

DAVID SIMPSON CEO AND EXECUTIVE CREATIVE DIRECTOR, MUSIC**REISS****TECHNOLOGY & TELECOMS**

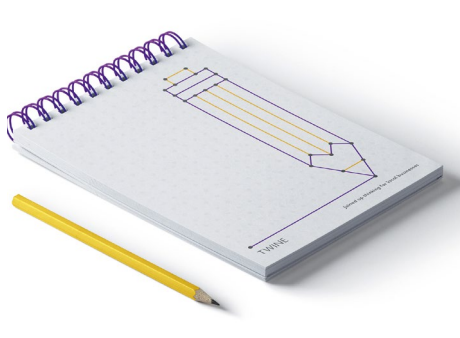
by GW+Co

www.gilmarwendt.com**DON'T COMPROMISE**

"Every now and again you come across someone willing to invest in order to create something extraordinary. It won't happen on every project, but when it does, you don't want to let that person, and yourself, down because you compromised before you even tried."

GILMAR WENDT FOUNDER AND PRINCIPAL, GW+CO**TWINE****TECHNOLOGY & TELECOMS**

by Supple Studio

www.supplestudio.com**LOOK FOR MEANING**

"The tech industry is full of new start-ups and slick-looking brand identities. But once you scratch the veneer, many of them don't have a big idea behind them. Working in this sector was a chance for us to create an identity that looked great but was also full of meaning."

JAMIE ELLUL FOUNDER AND CREATIVE DIRECTOR, SUPPLE STUDIO**PILLARS BREWERY****RUSSIAN DOLL CAMPAIGN****WINE, BEER & SPIRITS**

by Thunderclap Creative

www.thunderclapcreative.com**FIND THE PURPOSE**

"We come up with lots of fantastic creative ideas but the most difficult part is listening for the ones that speak for themselves. Craft beer is already about the experience and story, all we needed to do is tell it in a remarkable way. Find its purpose and follow your instinct."

JAKE BROWN MANAGING DIRECTOR, THUNDERCLAP CREATIVE

This six-part series is an essential guide for junior designers. We give advice on topics entry-level creatives need to know about, from basic theory to practical tips. In part two of the series, we examine how to manipulate images. Subscribe to make sure you get the rest of the set, see page 34.

DESIGN MATTERS

JUNIOR DESIGNER MANUAL

HOW TO EDIT IMAGES

In part two of our junior designer series, we look at the dark art of image manipulation, from cleaning up shots to the perils of thinking you know it all

WORDS: Tom May

E editing images – cleaning, enhancing and manipulating them – is one of the most common tasks given to junior designers. That's partly because seniors assume you have some ability with Photoshop (if you don't, you're in trouble). And it's also because there's a lot of this kind of work to do.

Image editing is the bread and butter of design agency work, and is performed not just by juniors but team members at a range of levels. Scott Kimble, image creation director at London design agency BrandOpus explains: "Every photograph that we produce in-house has to be edited. "If say, we had a shot of some food, we might add steam to it and make it look nice and hot. We'd add that in afterwards, because it's very difficult to get that in on a shoot. So it's about cutting that scene in such a way that it's on a transparent layer, so you can overlay it on top of the food, airbrush it out, make it soft."

Another common job at BrandOpus is cleaning up images. "There's always bits of fluff, hair and scratches in there," he says. "You can't always see it straight away, it's only when you start to work into the image that you notice. For those sort of clean-up tasks, you'd use

something like the Dust & Scratches Filter or the Spot Healing Brush Tool in Photoshop."

LEARNING ON THE JOB

As a junior, being handed real-world tasks like this – which may be very different from anything that you've had to do before – can dramatically expose gaps in your knowledge. That's what happened when Kara Clifford started as a junior at PWAR Creative, a Huddersfield-based design agency.

"I realised I didn't actually know as much as I thought I did," admits Clifford, who's now on her second job, as a designer at Mirfield agency The Bigger Boat. "I feel like image editing is something that most universities seem to skip past, which is a shame because once you're thrown into the real world, it's something you're almost instantly faced with."

She found the best way to learn was to ask questions. "So if you find yourself staring at your screen thinking: 'How on earth do I do this?', just ask someone who might know."

That's pretty much what Sarah Gray, a Dublin-based creative specialising in graphic and motion design, did in her first role as a junior. "When I started, I soon picked up



PRO INSIGHT

CHOPPING AND CHANGING

ANDREW KITCHENER EXPLAINS HOW HE WENT ABOUT EDITING THREE IMAGES FOR CLIENT CAMPAIGNS AT RAGGED EDGE



APPLIED STUDIO STATIONERY

"After creating a consistent, extended background, we straightened everything up and made sure the tape, tube and envelopes lined up nicely. We rebuilt the shadow around the tape, to give us the freedom to rearrange as needed. In this case, we also lifted the tube from a different shot – where the label was stuck down better. We also adjusted the levels and curves slightly to ensure the blacks were nice and vivid, and that the bright white popped off the grey."

If you find yourself staring at your screen thinking: 'How on earth do I do this?', just ask someone who might know

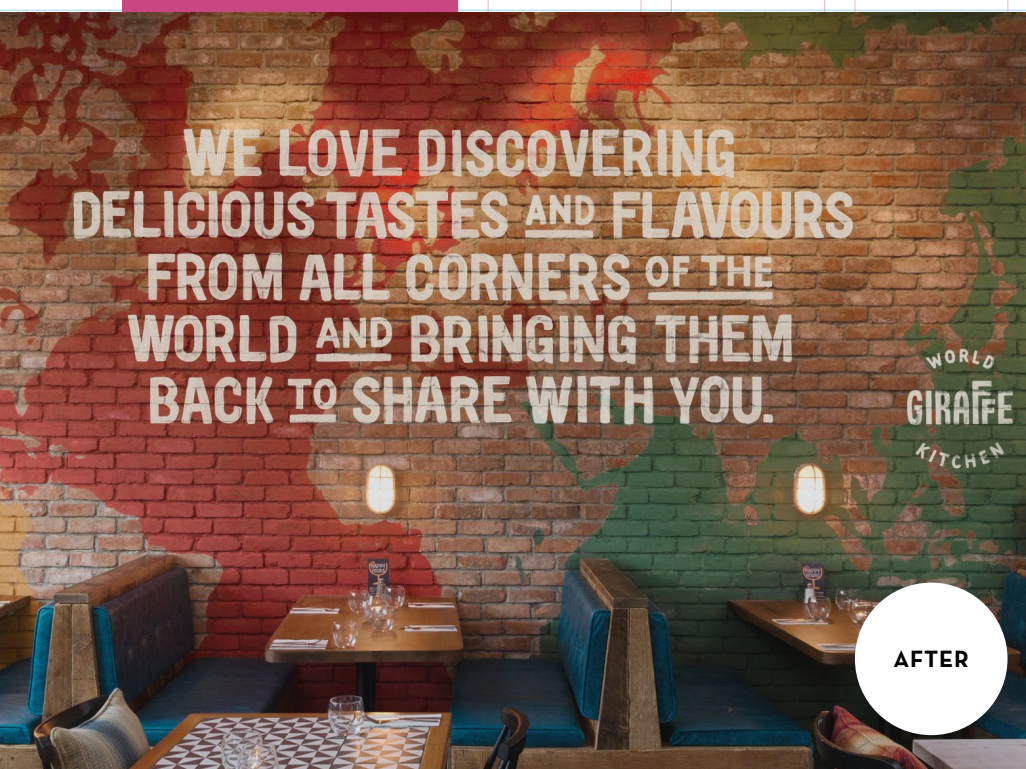


GIRAFFE INTERIOR

“This image required lots of small retouching to remove plug sockets, parts of the ceiling, and straightening tables along the bottom. The original image was far too saturated and warm, so we reduced the saturation and adjusted the colour balance to better represent how the wall would look in reality. We rebuilt the type on the wall and added in the logo, adjusting the layer blending options to let some of the wall texture from below show through.”



BEFORE



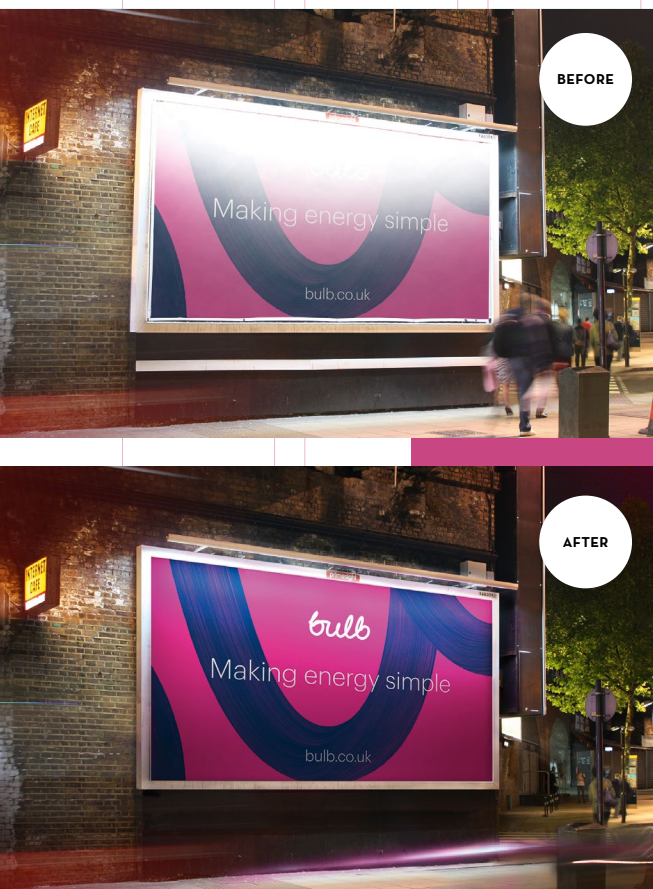
AFTER

✦ a few extra tricks that my immediate boss showed me how to do,” she recalls. But she also realised she wasn’t working quickly enough. Fixing this involved a lot of practice, both inside and outside of work.

“If you know the sorts of tasks you’ll be asked to do, have a quick look on YouTube to revise it beforehand,” she recommends. “It’s enormously stressful if you face something you’re not sure of. Photoshop isn’t the most user-friendly or intuitive to use, because there’s so much you can do with it. But frantically pressing buttons, accidentally changing formats and tools is an absolute mare, especially if you’re trying to impress your new boss and co-workers. Polish your Photoshop skills and you’ll feel a lot more in control.”

Andrew Kitchener, junior designer at London-based agency Ragged Edge, agrees. “It’s really important to learn in your own time, so that when you need to do something, you can just do it,” he says. “The key here is to learn by doing. It’s like most design work: when something doesn’t quite go how you intended, often it ends up being a solution to a different problem. And you never know when a new trick is going to come in handy.”

With plenty of practice, you should soon start to develop your skills in a way that image



BULB BILLBOARD

“This image took a lot of rebuilding. As well as perfecting the colours throughout and adjusting the levels to make the image more vivid, we added in light blurs from passing traffic, removed pedestrians from the shot, warped the image to make all the verticals straight and replaced the billboard itself. This required rebuilding the lighting and shadows around the billboard, using the Multiply and Linear Dodge blend modes to reconstruct the light as realistically as we possibly could.”

FIVE TIPS FOR BETTER IMAGE MANIPULATION

HOW TO WORK MORE EFFICIENTLY TO CREATE BETTER IMAGES

1 LEARN SMART OBJECTS

“One of my top tips is to learn how to use Smart Objects,” says Andrew Kitchener, junior designer at Ragged Edge. “Keeping things editable is the key – there’s nothing worse than trying to edit a file that’s all unnecessarily rasterised.”

2 GET YOUR SHADOWS RIGHT

“With retouching and mock-ups, it’s all about the shadows,” adds Kitchener. “Drop shadows are handy and quick, but for 99 per cent of things, they’re totally inaccurate. Always look at how light and shadows work on objects in real life, and try to apply that on-screen.”

3 MANAGE YOUR TIME

“The biggest mistakes you can make are bad timing estimation, lack of organisation and rushing the job,” believes atom42’s Elena Morán. “Every task has parts you won’t enjoy as much as others. But don’t neglect them in favour of the parts you do enjoy. Give each step its necessary importance, and you’ll get there in the end,” she advises.

4 PUT IN THE HOURS

“Education gives you a solid foundation, but becoming skilful is a matter of time,” says Morán. “You need hours and hours of practice until you are efficient. Nobody can skip that part of the journey. Working in a fashion-related company helped me a lot; there is so much image manipulation to do there!”

5 ASK QUESTIONS

“Be patient,” advises Harry Gahagan, a graphic designer at Centaur Media in London. “It can be really frustrating but you’ll get the hang of it. Making mistakes and asking for help is the best way. Also, YouTube tutorials are very handy; you should bookmark videos and web pages so that you can go back to them.”

It’s important to learn in your own time, so that when you need to do something, you can just do it

editing tasks won’t phase you. And that’s exactly what happened to Clifford.

“Since I started working as a designer, my image editing skills have improved massively,” she says. “The pressure of working for clients and alongside other talented designers has taught me more than any course has. Some jobs can get a little routine, such as cropping and editing 300 photos of one type of product, but most of the time it’s really fun.”

But don’t go overboard in trying to increase your speed; that can be counter-productive, says Elena Morán, a UX/UI designer at London digital agency atom42. “My biggest advice is to be patient and not rush your work,” she says. “For example, to separate the figure from the background, hugely zoom into the picture and be very meticulous with the cropping. You may feel it takes ages to complete the shape, but it will save a lot of time in the long term. Doing it right at first will avoid repeating the job many times until you achieve a professional result.

“Try, experiment, play and enjoy,” she concludes, “but always have a back up to revert the work you have done if you mess up your image. Also, be organised; very organised. Name your layers and files properly, group elements, get rid of unnecessary elements... that will save you a lot of time.”

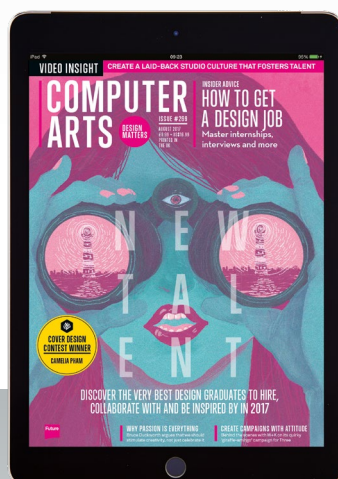
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- Top tips for colour correcting images
- Shaughnessy on book cover design
- Six Brand Impact Award judges debate hot topics in branding



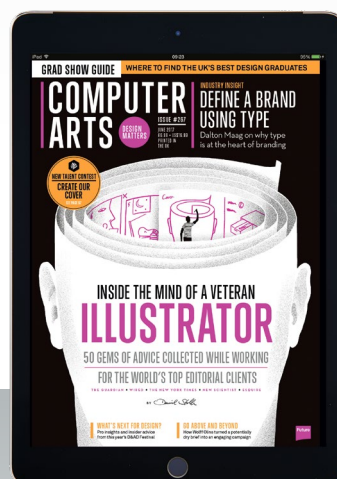
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In our New Talent special, we reveal the very best design graduates from across the UK. We also share advice on how to get your first design job, and go behind the scenes at Halo



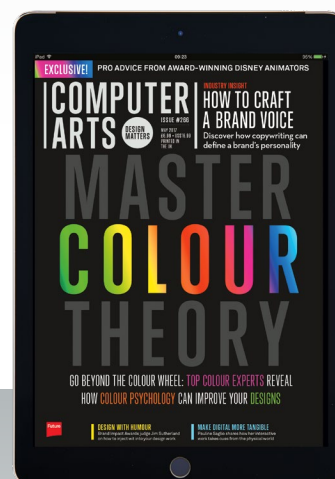
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PROJECTS

Computer Arts goes behind the scenes with world-leading designers as they reveal their working processes...



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VIDEO INSIGHT

WHY IT PAYS TO BE CREATIVELY RESTLESS

The team at DixonBaxi share what it means to be creatively restless, why the studio is often full of piles of paper, and how their six-step process works in practice



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ARTFELT DOODLES

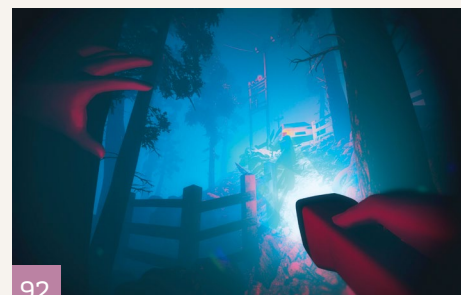
How Britain's most famous doodleman Jon Burgerman brightened up the wards at Sheffield Children's Hospital with his quirky characters



88

FIND BALANCE IN PORTRAITS

World Illustration Award winner Tony Rodriguez shares his tried and tested recipe for achieving balance in illustrated digital portraits



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THE VANISHING ACT

Found Studio on how it's experimenting with new technology to create an exciting new virtual reality adventure, inspired by immersive theatre

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■ VIDEO INSIGHT

WHY IT PAYS TO BE CREATIVELY RESTLESS

DixonBaxi's diverse staff share an insatiable desire to keep evolving and improving, and the curiosity and drive to make new ideas a reality

Simon Dixon and Aporva Baxi met 24 years ago, when the former interviewed the latter for a new London-based studio, staffed by a small team of northern designers aspiring to "make their name in the big city".

"We just talked for about three hours. It wasn't really an interview: we chatted about film, about life, about design; lots of things," recalls Dixon. "I didn't even look at his work. The next day I thought, 'There's something about this guy,' and we started working together."

The rest, as they say, is history. Before formally joining forces as a creative partnership, Dixon and Baxi ran studios alongside each other, and spent a great deal of time travelling and working abroad – in New York, San Francisco, Sydney.

"It was a formative time, and gave us a fantastic grounding in working with large-scale brands across different cultures," says Baxi. "What was really brilliant is we almost saw each other as inspiration... or competition. I think there was a healthy dose of that."

Dixon adds: "We've always believed that the bit between the two of us is more powerful than the individuals. That's where the magic is."

During an afternoon filming in the impressive converted wharf building in Wapping that DixonBaxi currently calls home – the agency soon plans to return to Shoreditch – we explored how this magic middle ground translates into a 30-strong agency model...

Do the two of you have very different perspectives on design?

Simon Dixon: I think the difference is what make us interesting. We have a lot of commonalities in the way we see the world – otherwise we couldn't work together – but there's enough difference that we can have an opinion, and that kind of creative sparring. You might only have a quick conversation about something, but that conversation can change the direction of an idea really quickly.

Aporva Baxi: There's a shorthand in the way we operate, and you probably find that with anyone who's worked together for that long. We both have a passion for film, a passion for storytelling, and to be honest a passion for what's next. One of the things that binds us is that constant need for doing something new.

SD: When there's two of you, it gives you the confidence to make decisions. Often you're defined by the things you don't do, as much as the things you choose to do. There's something great about having a quick conversation and saying, 'It's okay not to do that,' or, 'It's okay to try that.' And maybe fail. We've had as many mistakes as we've had successes over the years, but that makes us even more restless to change and get better at what we do."

Your tagline is 'changing things for the better through creativity'. How much of that is about design for good, versus commercial metrics?

SD: It's about all of those things. We see creativity as a tool to improve things, and that could be a very small change, or a massive, cultural internal change within a business. It could also be social change. It depends on the client we're working with.

We are basically commercial artists. Very large brands want to engage people, and our job is to help them do that – but you have to do that on the merits of how that brand fits into someone's lifestyle, and has relevance and validity and purpose. Take the Premier League, for example: you have to enjoy the football experience more if we've worked on it than if we haven't. Why would we design a complex motion and design theory if it didn't enhance the experience of watching the thing you love?

AB: We root that inside the company as well – the idea that we can change things for the better. Again, it's about being restless, about improving things – it's that thought that any aspect of anything we do can be changed for the better. That also allows for a freedom and an



**DIXONBAXI**

Founded by creative duo Simon Dixon and Aporva Baxi in 2001, DixonBaxi has since grown into a 30-strong agency that strives to “change things for the better through creativity.” Global projects for the likes of NBCUniversal, Eurosport and Premier League have helped put the agency on the map. www.dixonbaxi.com

Watch the videos on our YouTube channel: www.bit.ly/ca271-dixonbaxi

openness when we're talking about work. We move projects through the studio, or take work from one team and give it to another for a different point of view. We also tend to work really quickly, which means we're looking at work on a daily basis. We all meet at around 4 o'clock, when there's still enough time to get somewhere.

How would you define your studio culture?

SD: We're very focused and intense. Hopefully in a positive way: it's about creating great work. Over the years, we've tried to create a space to have fun too. Every Friday, we have a 'family lunch' together. We go out together.

Obviously, the team goes out much more with each other than we do necessarily, but we try and enjoy the process without losing the focus that we're trying to achieve something creatively excellent, and that does require putting in the hours.

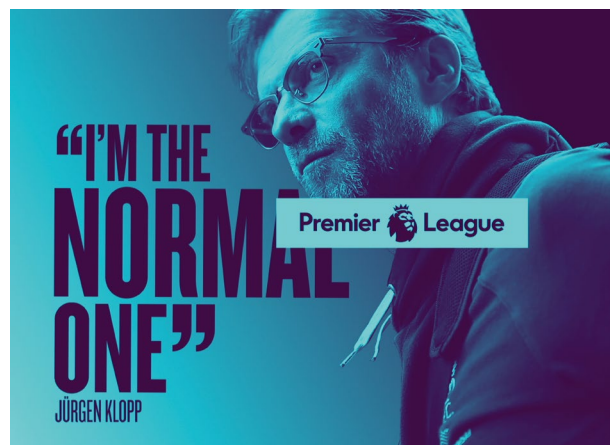
There are certain things we care about. Challenging the status quo; being restless; caring about what you do; understanding your audience. Little details like kerning and leading are just as important as big ideas. It goes from the macro to the micro. I think people chant about man hours, and work-life balance. I get out of bed in the morning because I love it. I'm defined by my creativity. If you don't want to work hard on the creative industries, you should be in a different industry, I think.

AB: We have people from all over the world here, and that adds a real energy. You get different points of view, but they are all full of integrity and have a genuine quality. We see everything in a collective way. We print a ton of work out. Standing around it or putting it on the wall creates an openness, and that discussion literally can involve tearing work up, or reorganising it. That hands-on ability helps people understand what they're making. You'll always see people up and talking, really expressing themselves, and it makes for a more thrilling and immersive way of creating work. It isn't a quiet, headphones on and no music sort of environment. There is a real spirit, and that finds interesting personalities.

What does it mean to be creatively restless?

SD: It's an operating system. If you've worked for 25 years in an industry and you want to be valid, you'd better be restless. Otherwise you'll plateau, and then you're gonna drop. It's about creative self-fulfillment. It's about learning and engaging with the world and doing new things. Pushing the envelope of our industry, because why be in it otherwise?

AB: It's not simply about flitting from one thing to another. It's really learning, and creating what's next. It's trying to find the next thing. ■



Left: DixonBaxi worked with DesignStudio's Brand Impact Award-winning Premier League identity (page 54) to create a broadcast graphics language, also shortlisted for a BIA (page 67).

Below: As well as show titles and in-game graphics, the agency developed a visual and tonal language to add depth to the PL brand.



TAP TO WATCH THE VIDEO NOW



SIMON DIXON AND APORVA BAXI Co-founders

Simon and Aporva first met 24 years ago, and worked together in various capacities before founding DixonBaxi in 2001. Tiger Raid was sister agency Dixon Baxi Evans' first feature-length film, and it was also Simon's directorial debut.

WHY YOU SHOULD NEVER BE SATISFIED

In our first video, co-founders Simon Dixon and Aporva Baxi reveal why two heads are better than one, and how restlessness helps their agency keep pushing for greater things.



Above: Home of the Olympics is a major branding campaign for DixonBaxi's existing client Eurosport, to present the channel as the exclusive European partner for the global sporting extravaganza.

Right: DixonBaxi developed a universal design language, inspired by the shape of a podium – which also figures in the logo itself, combined with the iconic Olympic rings.



HOW TO THRIVE IN A RESTLESS STUDIO

Harry Ead and Thierry Nahayo share their dos and don'ts for making work that stands out

DO get bad ideas out the way early

"We get as many people involved as we can from the start, from different skillsets," explains Harry Ead. "We have a creative sprint, where we spend a week or two doing everything you can imagine. Stuff that's wrong, stuff that's right." The most important thing, he adds, is not to worry about nailing it first time. Thierry Nahayo agrees: "Make all the wrong decisions first, and smash those out the way," he grins.

DON'T be afraid to rip stuff up

"I enjoy making mess. You can always tidy it up afterwards," says Ead. "We print lots of stuff out, get everyone around, and it's a communal effort to get the idea. It's hard to get that kind of viewpoint when things are on a screen. It breeds a little bit of healthy competition as well," he goes on. "Once it's out on the floor, you have nowhere to hide."

Of course, making mess has downsides: "We have to constantly tidy these areas, because literally there's paperwork every single day," admits Nahayo. "It keeps us on our toes to see what everyone is doing, and also it gets us back in line."

DO put the hours in when necessary

"There's always going to be a bit of a pinch point," insists Ead. "You've got to put in the hours to make it good, but I think that comes with being passionate about what you do. If you love being a designer and you care about the project, you're going to put the time and the hours in because you want it to be the best it can. Opportunities like working on the Olympics don't come around very often, so it's worth the odd late night."

DON'T rest on your laurels

"Restlessness is part of our everyday life here," says Ead. "The constant push to try and make things as good as they can be bleeds into every single bit of work we do." Part of that is not resting on your laurels, adds Nahayo: "I don't think that after we do an incredible project here, we stick with just thinking about it," he says. "Before you know it, we've forgotten it and we're onto something massive."



TAP TO WATCH THE VIDEO NOW



THIERRY NAHAYO

Junior designer

HARRY EAD

Design director

Having come to DixonBaxi on an internship while studying at LCC, Thierry was hired full-time last year. Harry joined the agency from Rufus Leonard in 2016.

DEAL WITH AN INTENSIVE WORKFLOW

Our second video sees junior designer Thierry Nahayo and design director Harry Ead discussing DixonBaxi's sprint-based creative process, and what the 'restless' vibe means for them.

DIXONBAXI'S SIX-STEP PROCESS

Francesco de Souza and Marta Szymanska reveal how the agency approaches its sprint-based workflow

1. INITIATE

"This phase is crucial: often people forget how important it is to set goals with the client," insists producer Marta Szymanska. "This is when we create the right team to set up the project for success."

2. INSIGHT

"This is the research stage, where our strategists go out in the field and discuss," continues Szymanska. This includes in-depth interviews with key stakeholders. "We don't start a project without knowing why we're doing it," adds Francesco de Souza, a versatile creative who juggles being a director, an editor and a DOP.

3. INTERPRET

Next, all these insights, research findings and survey results are developed into a strategy to set the boundaries for the design process that follows.

4. INSPIRE

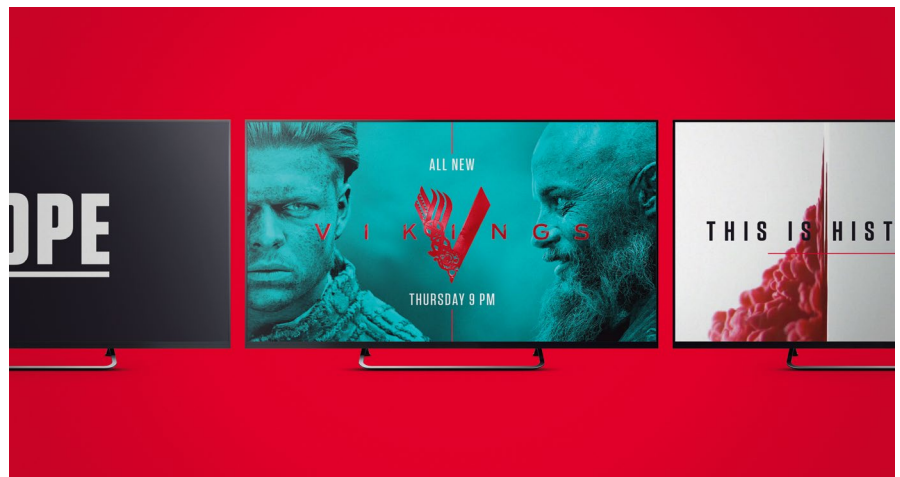
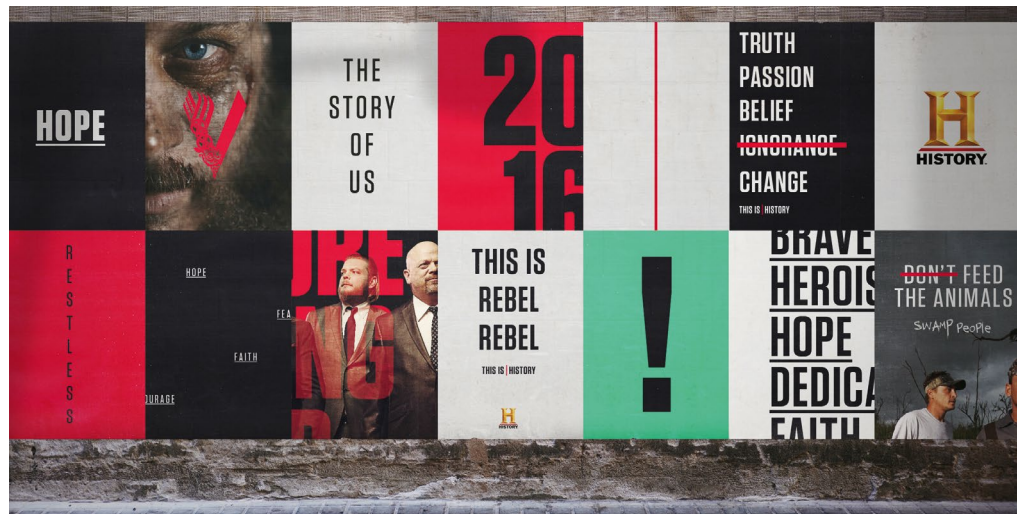
DixonBaxi works in highly concentrated design sprints, producing a large volume of work in a short period and then whittling it down afterwards. This forms the 'inspire' stage of the process.

5. IMPLEMENT

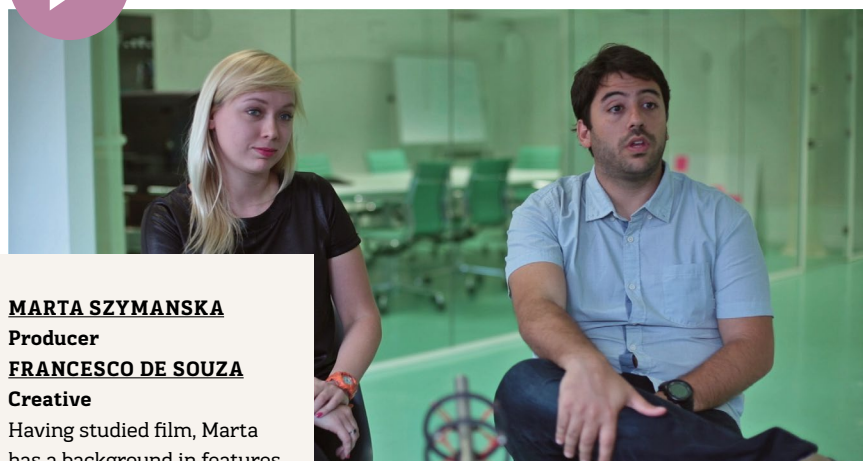
Following these creative sprints, the agency ends up with a diverse, and often disjointed, range of assets. "They're often in quite different places," admits de Souza. "We decide which route works best, and create the tools and assets that our client actually needs and is going to use."

6. IMPACT

DixonBaxi's six-stage process then moves on to project delivery, but as de Souza points out, it doesn't stop there. "We want to make sure that all the work we deliver is used in the correct way," he adds. "The 'impact' stage is where we make sure they are using the brand correctly, and are using all the assets that we deliver. We don't want to create assets that end up in the trash."



TAP TO WATCH THE VIDEO NOW



MARTA SZYMANSKA

Producer

FRANCESCO DE SOUZA

Creative

Having studied film, Marta has a background in features and commercials. A director, editor and cinematographer, Francesco spent five years as a creative producer at Sony Pictures in his native Venezuela. Both joined DixonBaxi two years ago.

ASSEMBLE A VERSATILE TEAM

In our third video, Marta Szymanska and Francesco de Souza reveal how DixonBaxi has pioneered a unique blend of design agency and production company, while MD Rachel Bradley shares how the current team took shape.

Left: DixonBaxi created a bold, modern and confident brand voice for the History channel, challenging the perception of the brand to broaden its appeal.

Bottom left: Combining bold, flat colour and striking, close-cropped imagery in this way was a revolutionary change for the channel.

Right: Dixon Baxi Evans' first feature film, *Tiger Raid*, premiered at Tribeca Film Festival. A second, *Snow Blind*, is planned to start shooting in China at the end of 2017.



DIVERSIFY INTO LIVE-ACTION FILM

In sister agency Dixon Baxi Evans, DixonBaxi has graduated from commercial shoots into full-blown feature films. Here are six gems of advice to master the craft...

1. Broaden your horizons

According to Dixon Baxi Evans co-founder Gareth Evans, film-making has a significant role to play in the evolution of the parent agency too. "It's a space to play; to exercise ideas that perhaps don't have a space in commercial projects," he argues.

2. Get some breathing space

"You must have clean air to do the work," says Evans. "Having senior people with one leg in demanding client projects, and another in a difficult, unfamiliar space, is not a recipe for success." Accordingly, while Dixon and Baxi straddle both agencies, Evans is now full-time on Dixon Baxi Evans.

3. Trust your vision

On the commercial side, Francesco de Souza is a strong advocate of throwing yourself in the deep end as a new director. "Even if you don't think you have the right skills, no one else has the vision as you have it," he insists. "Just make sure you get the right people on set to deliver that vision."

4. Keep it coherent

One key lesson that Evans learnt from the production of *Tiger Raid*, Dixon Baxi Evans' first feature, is the importance of a watertight concept – which applies equally well to branding. "If the idea is at all open to corruption, it'll happen," he insists. "You need a robust concept that is irreducible when it leaves the studio."

5. Hire curious staff

"Everyone wants to expand their horizons," says Marta Szymanska. "If we say, 'There's a chance to do a shoot, who'd like to be involved?' there are loads of hands. They don't just love their typography, and want their curves to be perfect. They're curious."

TAP TO WATCH THE VIDEO NOW



GARETH EVANS

**Co-founder,
Dixon Baxi Evans**

Producer and writer Gareth has worked with DixonBaxi as executive producer since the beginning. He now works full-time on Dixon Baxi Evans' feature film projects: *Tiger Raid* was released last year, with second movie *Snow Blind* currently in pre-production.

HOW TO FOLLOW YOUR PASSION

In our final video, Dixon Baxi Evans co-founder Gareth Evans shares the lessons learned from producing his first feature film, and gives advice to agencies looking to diversify into live-action.

Watch the videos on our YouTube channel: www.bit.ly/ca271-dixonbaxi

■ PROJECT DIARY

JON BURGERMAN'S ARTFELT DOODLES

How Britain's most famous doodleman created images to amuse patients at Sheffield Children's Hospital



**JON BURGERMAN****Freelance illustrator**

Born in the UK and now based in Brooklyn, New York, Jon Burgerman is credited with bringing the doodle style into mainstream contemporary illustration. A graduate of Nottingham Trent University's Fine Art programme, he has created murals on live television and worked for clients including Samsung, Coca-Cola and Sony.

**PROJECT FACTFILE**

BRIEF: The plaster room at Sheffield Children's Hospital has a large, blank wall. Artfelt wanted to use it to make an impact, welcoming patients and putting them at ease. Jon Burgerman was briefed to create a landscape in his style, with lots of details and quirks for children to pick out. These details help create narrative with parents and staff to distract patients. Characters were also needed for six treatment bays, to distinguish them from each other and invite children in.

CLIENT: Artfelt, The Children's Hospital Charity, www.tchc.org.uk

ILLUSTRATOR: Jon Burgerman, www.jonburgerman.com

PROJECT DURATION: Six weeks

DESIGN BRIEF

Cat Powell

The Artfelt programme exists to transform the hospital's walls and spaces with bright art, helping children recover in an environment tailored to them. It also puts on workshops for youngsters to provide distraction during anxious moments – such as before an operation, and to break up long stays on the wards.

As with all our work, this project aimed to distract and engage children – taking their minds off being in hospital reduces anxiety and increases their sense of wellbeing.

I've admired Jon's work and humour for a while and, like most artists, I was just waiting for the right project to come along so I could approach him. Luckily, it was pretty easy to get him on board, I just asked and he was kind enough to leap at the chance!

The plaster room has a large, blank wall, which we wanted to have impact as you walked into the space, instantly welcoming patients and putting them at ease. I asked Jon to create a landscape in his style, with lots of details and quirks for children to pick out. These details then help create narrative with parents and staff

**CAT POWELL****Artfelt manager**

Cat Powell has been manager of Artfelt at Sheffield Children's Hospital for nine years, and has worked with a long list of artists and designers to improve the hospital experience for children, families and staff. She has a background in illustration and a Master's in Art Psychotherapy. She was integral in setting up the UK Paediatric Hospitals Arts Network and the Sheffield Arts and Wellbeing Network and also contributed to a recent All-Party Parliamentary Inquiry into Arts, Health and Wellbeing.

to distract patients from their procedures. I also asked for a character in each of the six bays, to distinguish them from each other and invite children into those spaces.

WORK IN PROGRESS**Jon Burgerman**

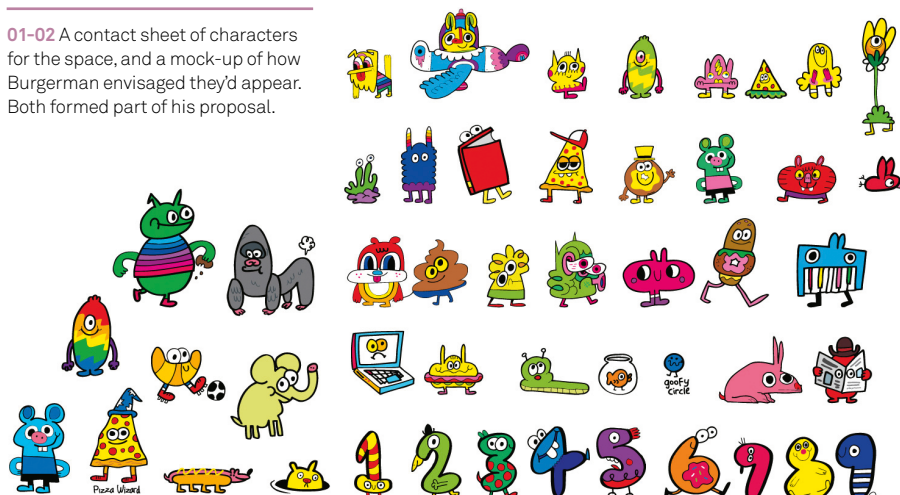
I'm always very happy to try and do good with my work, so I was interested from the start. I was told there was no particular theme, other than 'happy, silly characters', so right up my alley! It needed to be busy but not overwhelming, with nothing too scary. They said it would be nice if there were some recognisable elements in amongst my weird creations. I try and do this anyway, as I find having something normal you recognise, like a cat, hat or hotdog, helps lead the viewer into the fantasy realm and doesn't make it seem too odd and unwelcoming.

I was sent photos of the plaster room and I simply created characters and mocked up their positioning on the photograph to give a sense of what the installation would look like.

Initial consultation for the plaster room was so positive that I was asked to do a second project – a display of original artworks in one of the hospital's main corridors. So at the same time, we were discussing the sort of artwork I could show there. They wanted about 20 pieces.

I follow the same process as I did 15 years ago. I draw with a pen on paper. If that drawing doesn't work for me, I turn to the next page in my sketchbook and draw something else. I keep going until I feel I've hit a bit of a wall and then

01-02 A contact sheet of characters for the space, and a mock-up of how Burgerman envisaged they'd appear. Both formed part of his proposal.



01



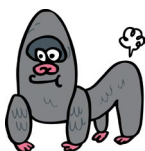
02

FOCUS ON**THE THREE AMIGOS**

Jon Burgerman picks his favourite characters from the project

Farting gorilla

Who wouldn't love a farting gorilla? This character was immediately one of the staff's favourites. I like it because I rarely draw 'real' animals so it was something new for me. I made it super cheeky and it seemed to resonate with people, so that's great.

**Broken arm doodle**

I like this doodle as it responded to the brief, so it's satisfying. Yes, sometimes, even I want to feel like I've met a brief! It's made me think I should include more characters with things like this – especially now I'm making picture books for children.

**Goldfish with legs**

I don't know why but I'm tickled that this little character is a fish with legs. It's perhaps a comment on evolution and a kickback from the weird creationist theories you sometimes hear over here in America. It's simple and funny, so I like that!





01



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PHOTOGRAPH: Andy Brown



03

IN GOOD SHAPE

Jon Burgerman's artwork was part of a wider programme of creativity at Sheffield Children's hospital. Cat Powell takes a look at work from some of the other contributors

We like to have variety in the work we commission – we need to appeal to a broad age range of patients as well as adults, so taking different approaches to the artwork ensures there is always something for everyone. However, all of this work from various artist is curated under a site-wide aesthetic – for example, each artist was given the interior colour palette to work with in order to ensure cohesion as patients and those with them move throughout the space.

INTERIOR DESIGN BY MORAG MYERSCOUGH 01

The new rooms, created by Avanti Architects, are in the hospital's new wing and were created specifically to help make the clinic more comfortable. By hiding plugs and wires away behind Formica panels, the rooms were given a softer and more domestic touch.

Because she was working in a clinical area, everything Morag produced had to be totally sterile and easy to clean – which meant painting straight on to the walls wasn't an option. Instead, laminates were used. Morag designed four schemes, which are rotated throughout the rooms,

including a paler colourway specifically designed for children who have conditions like autism and may have an intolerance to bright patterns.

LENTICULAR 3D CHARACTERS BY THOMAS BURDEN 02

We wanted something to entertain children during their time in our waiting areas and it's great to watch people interact with Thomas' work. Children tend to move around in front of them or watch the robot's eyes follow them through the department. We didn't want anything static in these spaces so, with Thomas's 3D talent, lenticulars seemed the obvious fit. They are framed behind glass to assist cleaning, as the lenticular ridges would gather dirt over time.

EXCITING VECTOR CHARACTERS BY ANDY J MILLER 03

There's a joyfulness in Andy's work which appealed to me, and it transcends age. The scale of his pieces totally distracts you from the clinical functions of the rooms.



03

03 Jon was sent photos of the plaster room and treatment bays to give him an idea of the space.

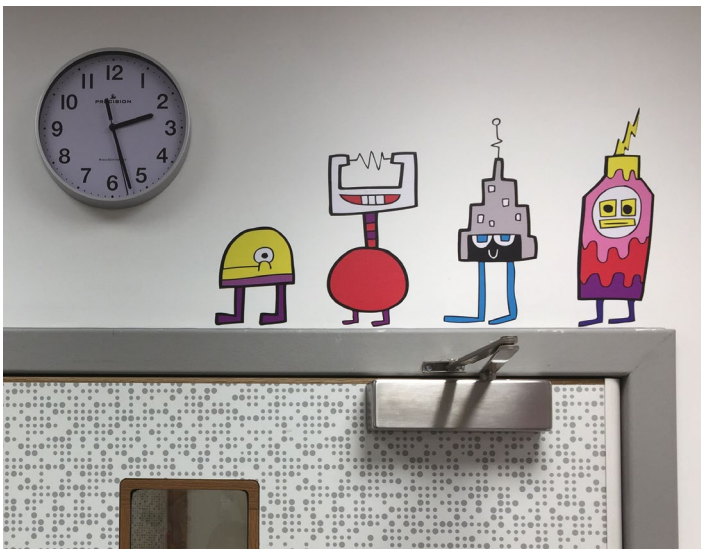
04 Each bay in the ward has a colour-coordinated character, for a unique touch.

05 Characters invade other areas too, such as above the door.

06 Each image was output on wipeable vinyl and applied to the wall.



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“You should never throw your work away – it might end up surprising you later on”

■ scan everything in. Once scanned, I clean the illustrations up, removing smudges and little things like that. Then sometimes, something weird happens – the drawings that I didn't think were so great actually look good. And the ones I thought were amazing can seem a bit stiff. This is why you should never throw your old work away – it might end up surprising you later on!

The next step is to convert the drawings into vectors in Illustrator and colour them in digitally. It was very smooth. The only suggestions I got were to perhaps include a character or two with a plaster cast on, they also suggested it might be good to have some large format characters for the cabinets and some characters peering out from behind the equipment. Honestly, it was one of the most easy-going jobs I've ever done.

THE INSTALLATION

Cat Powell

We had to strike the right balance with what it's appropriate for the hospital to promote, so we

eased off on Jon's classic pizza and junk food doodles, for example. We obviously couldn't include any excessive toilet humour either, although I was surprised by the amusement caused by a trumpling gorilla, which staff were keen to include! He's now a key feature of the artwork, which children are encouraged to find when they enter the room.

The images were output on high-tack, wipeable vinyl, individually placed to Jon's layout. Due to the restrictions of working within a hospital, this application was specified to Jon at the beginning to ensure he created files in the correct format. We worked with our team of fabricators at the end to translate the results.

A project's effectiveness for me is always based on the feedback we receive from patients and families, which has been overwhelmingly positive. The staff enjoy the work and have pride in their new space. I love that they've found characters that look like each other, and will point them out to me whenever I'm passing. ■



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07 Even the bin and drinking fountain have Burgerman's art.

08-10 Burgerman also supplied original artwork for display in one of the hospital's corridors.

11 Burgerman's artwork arrives ready for installation, marked with his distinctive signature.



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12 Printed on high tack vinyl, the images were positioned first then fitted to the wall, removing the protective sheet.

■ WORKSHOP

FIND BALANCE IN DIGITAL PORTRAITS

WIA-winner **Tony Rodriguez** shares his tried and tested 'recipe' for illustrating digital portraits, without adding too much



NEXT MONTH

VECTOR WIZARDRY

How CorelDRAW 2017
could transform your
vector technique

01-05 Rodriguez's roughs take shape as he continually flips between looking at photo reference and his image.



TONY RODRIGUEZ

Digital illustrator

Tony is an American illustrator living and working in Atlanta, Georgia. His award-winning editorial portraiture has donned the pages of Rolling Stone magazine, GQ and The New Yorker, to name but a few, and he currently teaches Illustration at Savannah College of Art and Design.

www.tonyrodriguezillustration.com



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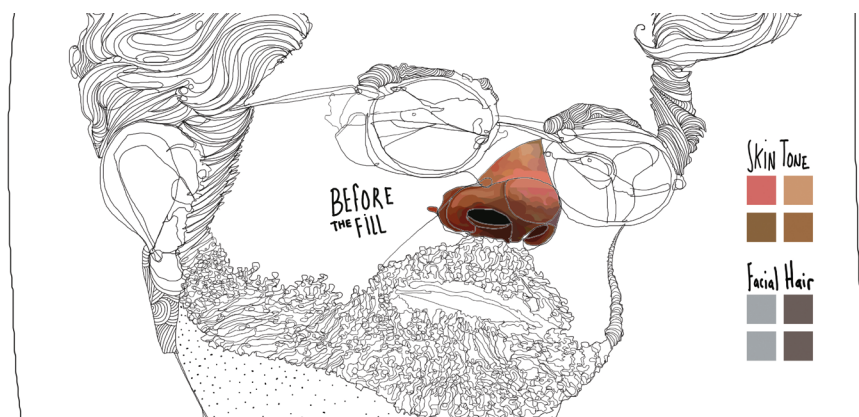
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SPINNING TALES

Tony Rodriguez

I started out as a kid drawing the characters from my favourite Disney flicks while using a variety of materials. My interest in art took a turn when I stopped copying the characters line for line and instead used them as I saw fit in my own story. It was the storytelling portion of drawing and the realisation that I could put a spin on these characters that excited me. To this day, this realisation still excites me.

In 2013, I decided to take on the Wacom tablet, as I'd never really experimented with one. My knowledge of Adobe software was extremely limited at the time, so I kept things simple by keeping my colours flat, using a standard solid round brush, and allowing my line work to resemble the look of Rapidograph pens. I wanted the line drawing to reign supreme rather than allowing colour mixing to overpower the final result. I did not want my work to read as being 'too digital', resulting in people thinking I was using digital tools poorly or incorrectly. I always want my audience to think, 'Wow! That looks good!', rather than focusing on the fact that it was created digitally. My recipe for editorial illustration remains in the same arena of simplicity in order to maintain consistency.

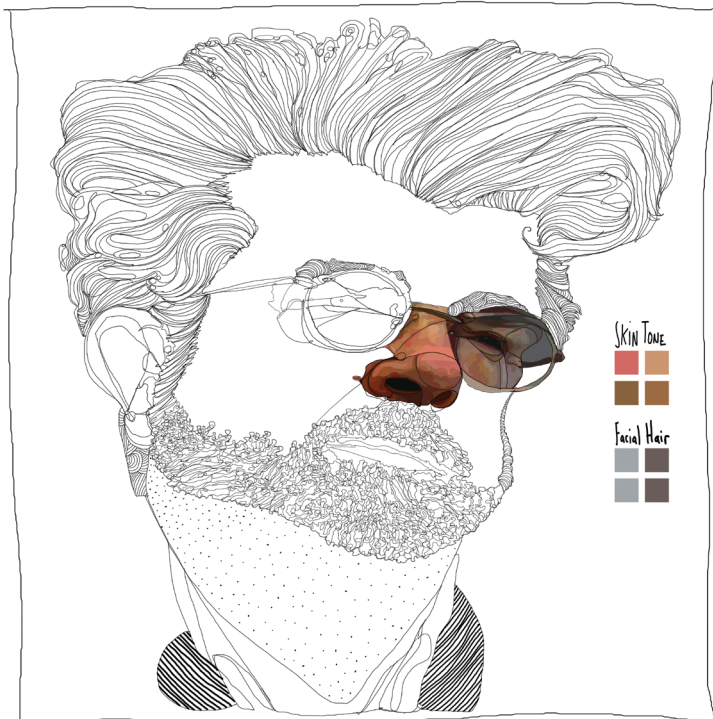
PREPARE YOUR INGREDIENTS

The sketch or 'rough' is the first thing an art director sees from me. While they may have found me on a social media platform or my website, the first rough I send to them shows them what I'm made of. Obtaining the essence of the subject within the first couple of roughs is extremely important – whether you're recreating Bill Murray, George Lucas, or anyone else. I try very hard in the first round of sketches to obtain a likeness, while not allowing myself to fall under the spell of the reference or the many edits you can make within Photoshop. I look at the reference and then back at my image. I do this repeatedly while redesigning and exaggerating certain elements. My process at this time is a

06-07 Rodriguez describes his approach to colour fill as 'paint-by-numbers.'

08 Rodriguez builds up colour in a domino effect, with each section influenced by the colours in the previous one.

09 For the final effect, Rodriguez often warps and liquifies the image, and adds further pattern and texture.



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balancing act of designing the subject's form and proportion while keeping their likeness, semblance, and essence. As I draw 30-second roughs in Photoshop, I'll continually lower the Opacity of each, then create a new Layer and repeat the process. It's a combination of all these layers that paddles me into a solid likeness. It's all very basic. Create a line work layer using a Wacom grip pen with a solid, hard brush that has zero spacing.

CREATE PATTERNS

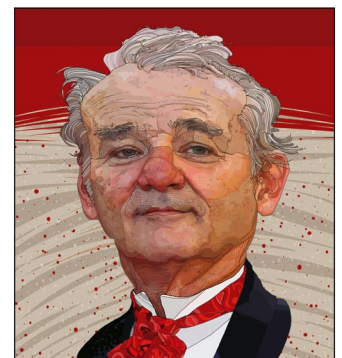
If I can't cultivate the essence of someone in under a minute, I scrap the line work layer and start again. As I stumble onto something that's working, I turn off all of my sketch layers and pursue a more refined line drawing. At this point, my mind can do one of two things – focus or drift. When my head is focusing, the line work becomes successful among other elements of structure. However, when my head drifts off into space, my hand automatically goes into what I refer to as 'mindless mindful designing'. I start quilting, almost as if I'm applying stitchwork. I make one mundane line after another to create a pattern that represents a specific form, rather than rendering it in the traditional sense.

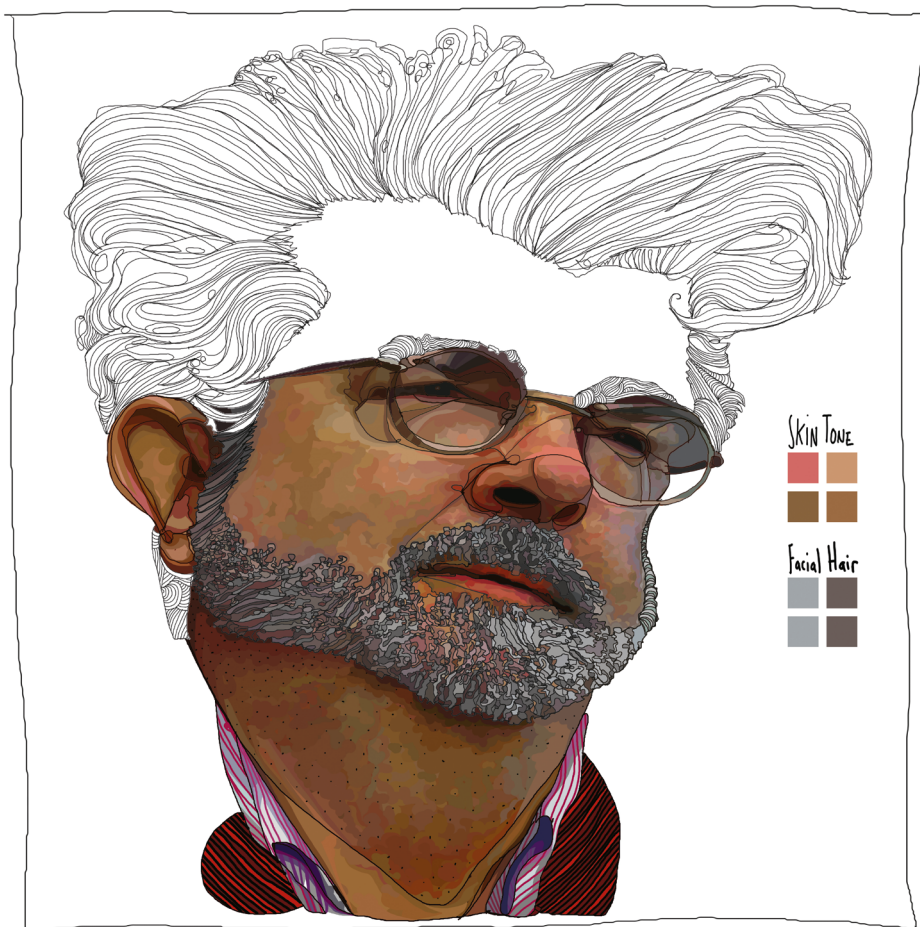
Creating a pattern can be therapeutic and also allow you to lose intentional focus for a moment, and in that, spontaneity unfolds. All in all, my digital work is a combination of foundation practices mixed with a bit of imagination. I pay attention to and ignore my subject all at once.

ADD A SPLASH OF COLOUR

My colour application is almost as simple as a paint-by-numbers project and is just as therapeutic as my pattern construction. I like to begin in one area of the face and allow the overall skin tone and value to formulate in that specific area. This dictates the overall feeling and flow of the final result. Using the Magic Wand Tool with a high Tolerance setting, I select the area I want to add colour to. From there, I place flat colour next to and underneath flat colour for the sake of optical mixing. I then fill in the areas with a value that is often darker than the overall area to fill the gaps. In lighter areas such as the tip of the nose, I try to use more of a mid-tone to fill in. While still utilising a photo reference, it is more so the first section I work up in colour that informs me of what the next section will look like. This continues like a domino effect. The overall process can be

"Often I ornament an illustration with even more pattern and pointillism to create a kind of textural appeal"





08

MORE WIA WINNERS

SEE THE OTHER WIA WINNERS ONLINE

Check out the work of more of this year's World Illustration Award-winning illustrators, including Marco Palena (whose work is shown below) at www.theaoi.com/awards/winners.php



mundane and tedious – and includes placing 25 per cent value next to 28 per cent value, for example. Nonetheless, it can be very rewarding to see the results once you zoom out.

FINISH WITH SEASONING

The more focus I put into the initial line drawing, the more fun everything else becomes. It's at the colour and seasoning stages that I toss on the headphones for some added motivational texture. Essentially, I'm focusing on making an image more desirable and adding more visual stimulation. Often I ornament an illustration with even more pattern and pointillism to create a kind of textural appeal. Sometimes, I flatten the final art to warp and/or liquify it slightly. This enables me to alter the structure of the final portrait. I can extend the ear, shrink the eyes a bit, move the hair, and so on. To Warp a Layer, select it, press: Cmd [T], then Ctrl and click, and use the options in the menu to Distort, Skew and Warp. To Liquify, choose Filter>Liquify and use the tools to morph and move the image. Often when the deadline is short, I'll borrow 'the seasoning' from previous projects and alter it to fit the current piece. This helps bring an added intentional spontaneity to the final image. ■



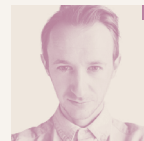
09



■ PROJECT DIARY

THE VANISHING ACT: A VR DEMO

How **Found Studio** is creating an exciting VR adventure that's inspired by immersive theatre and fuelled by the latest technology



MARCUS MORESBY

Creative director, Found

Beginning his career as an animator at Mainframe, Marcus went on to become head of animation working on projects for the BBC, MTV, Nickelodeon, and more. At Found, Marcus specialises in VR projects for brands including Havana Club, Brancott Estate and the BBC, among others, but also creates self-initiated projects.

NEW FREEDOM

Marcus Moresby

This project started out with me wanting to create room-scale VR. All the VR we've done before – such as *The Room*, and our projects for Havana Club and the Brancott Estate – has been seated, so we were keen to do something that involves free movement. Just being able to move and step around objects changes everything. We've been using Oculus Rift, and when the controllers for it – which enable you to use your hands in the experience – came out, suddenly everything felt more present.

I talked to our partners about doing a studio project based around room-scale VR to demonstrate the possibilities of it; the idea escalated and I started building a story, and before I knew it, I had a huge list of interactions I wanted to create. You also have to think in terms of environment, and I was inspired by immersive theatre – promenade theatre – where you can walk around and explore sets and go through environments. There are characters and a story going on around you, but I was more interested in looking at sets.

PROJECT FACTFILE

BRIEF: To create a VR experience that combines free movement in a dedicated VR space, using live actors, video, immersive theatre and VR to form an unforgettable evening of adventure. While doing this, Found aimed to explore the possibilities of VR in terms of creating its own IP, staging pop-up style VR events, and demonstrate the potential of VR to commercial clients. At this stage, *The Vanishing Act* is a demo, being tested with a view to building and staging the full experience.

STUDIO: Found Studio, www.found-studio.com

PROJECT DURATION: Eight weeks

01 The efficient use and reuse of space was crucial. Moresby planned it out meticulously, sketching maps for each scene.

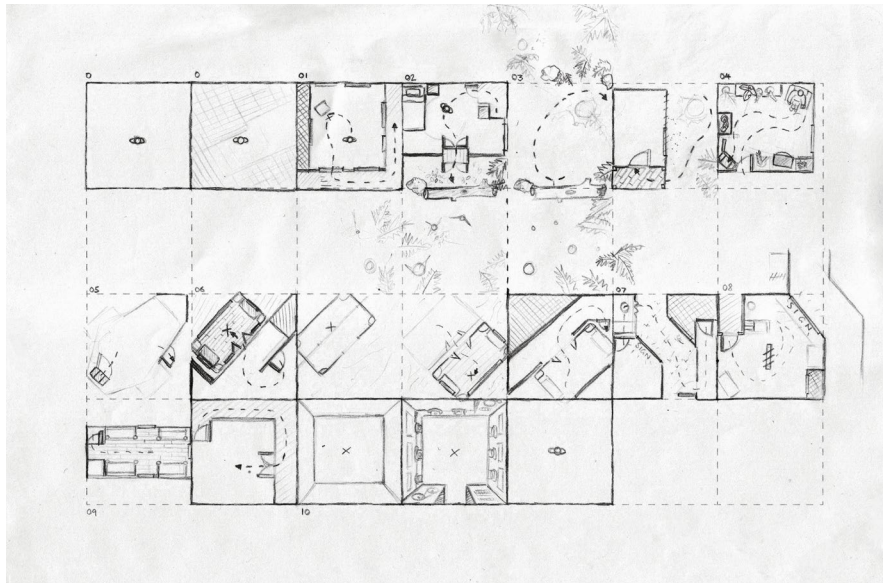
02 Substance Painter was used to apply textures and material settings to the 3D models. Here the model is an old-fashioned lift.

03 Each element of The Vanishing Act was modelled in Cinema 4D.

04 One setting is a child's bedroom, being built here within game engine Unity.

05 The child's bedroom in grey room render mode for testing.

06 Being able to pick things up with the Oculus Touch hand controllers gives users a sense of physical presence.



A WORLD TO DISCOVER

We have a dedicated VR room, with a 3x3m² space, an Oculus Rift VR Headset, Oculus Touch Controllers, and four sensors that track where you are in the space. I started planning how it would flow, and mapping out ways of using the space cleverly. The user might open a door, walk into a room, explore it, but leave via a hidden door. By putting corridors and portals in the right places, you can reuse the space you've got.

You're not restricted by physical walls – it's all virtual objects – so you can reuse the space as much as you like. The user can also step out into a forest, and when they look back, everything outside of their peripheral vision has changed. This is a very powerful feature of VR that you can't do in any other medium.

I sketched my ideas for the environments, playing with different spaces and experiences. The forest in The Vanishing Act feels huge and tall, but the bedroom is quite claustrophobic, and stepping into a wardrobe even more so. I had a few ideas that didn't make it. There was going to be a ski lift that would take you into a snowstorm and get stuck, then you'd have to wait for another one and jump into it, so you'd feel vertigo when you looked down. Another thing I haven't included is having a virtual phone in the space that's actually connected to the outside world. It could ring, and you could communicate with someone or receive a clue.

Jumping from one room to the next felt quite random, so I created a system so that everything is housed within a tower. I've also been working with a scriptwriter called David Varela, who has worked on a lot of interactive media including a Sherlock experience on mobile. In the story we've created, an inventor has died in mysterious circumstances, leaving behind his final discovery: a device for experiencing other people's memories. Users will discover the world of Professor Pelham, then dive into his final thoughts to find a secret that will unlock his greatest invention. The approach we're taking with it now is telling the story through the interactions. Each block in the tower gives the user access to one of the Professor's memories, and they have to use what they discover in the block to work out a password.

THE NEXT STAGE

The project is now about 40 per cent complete, and we're showing the demo in order to gain feedback from various different people across

TECH SPEC

TOOLS OF THE TRADE

Marcus Moresby reveals the technical and creative tools Found Studio is using to achieve room-based VR

CUSTOM-BUILT PCS

Our PCs are custom-built, but a PC with a minimum spec graphics card will do for Oculus or Vive.

CINEMA 4D

Our studio uses Cinema 4D for the 3D. I use Maya, but that's just because I'm old-school.

SUBSTANCE PAINTER

Substance Painter is fantastic. You're texturing on 3D models and you work with all the different channels, from the colour to reflection to the normal maps and all these types of details, which you need for this kind of work.

UNITY

Unity is a game engine. You can download the plug-ins and then start assembling objects and putting a simple scene together.

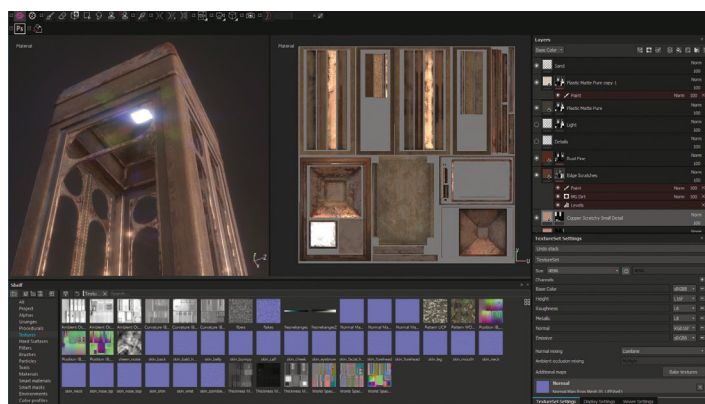


GOOGLE BLOCKS

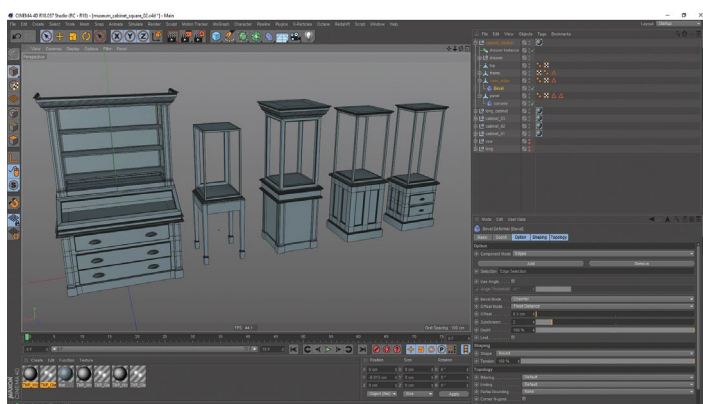
This is a very good prototyping tool that I'm starting to use more.

OCULUS RIFT

At Found, we have a four-camera tracking set-up, the headset and hand controllers. Everything needs to be plugged in at the moment, which is a drawback. We're using a lot of USB and HDMI extender cables in order to work around this. This is a temporary solution until wireless headsets become available.



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different industries so that we can figure out how to shape this into something that people would buy a ticket for and come and see. The idea is to do it as an event. You arrive and give in your ticket, and just before you go into the VR experience, you watch an induction video that gives you a little bit of backstory. Users would get a sense of the atmosphere from the set design. Then they'd walk into the main room, where there might be four of these three-metre square spaces, perhaps in veiled cubes. We can project some of the content of the scientist's memories onto the walls of the cubes to provide an interesting visual of what might be inside.

This is a very important stage. Creating something that you can test on people is essential. You don't want to make something and just put it out there because there will likely be a lot that doesn't work. This has taught me a lot about where to improve the experience. ■



06

VR TIPS

VIRTUAL WORLD

Marcus Moresby
shares three tips
for working in VR

KEEP EXPERIMENTING

Download Unity and start playing with it. It doesn't take very much to pick it up and there are so many tutorials online. I learned from 12-year-olds on YouTube. Of all the game engines, Unity has the most online support.

PRACTICE STORYTELLING

Try as many experiences as you can to see what works and what doesn't. You're designing for a medium that is so much more of an experience and your interactions within that are important. Think of things in real life and how they could relate.

CREATE ATMOSPHERE

I'm looking for scene references everywhere. What makes something believable? Things that have worn down, scratches in the wall – it's the details. But this doesn't have to be presented in a photorealistic way, it could be stylised.



The Association of Illustrators (AOI) is a not-for-profit trade organisation promoting contemporary illustration and maintaining industry standards. Established in 1973, the AOI works to increase the standing of illustration as a profession and improve commercial and ethical conditions, and support illustrators at every stage of their career.

PRICING IT RIGHT WITH WILLA GEBBIE

In the first of our new series in association with AOI, we talk costing

At the AOI, we advise on pricing on a daily basis, covering everything from the smallest private commission to the biggest advertising campaign. We see illustrators being offered fair – and often generous – amounts of money every day, yet we also see many who willingly give away their rights or work for free, and then are not able to sustain a career in the industry. But with some support and a bit of basic knowledge, illustrators are increasingly negotiating better fees. We say a big yes to that.

We asked fashion illustrator and AOI member Willa Gebbie to share her insight on costing...

Willa Gebbie: Pricing is difficult. It's hard to know what the going rate is, and no one wants to feel like they've charged too little.

For jobs in marketing and advertising, I charge based on usage, which is a bit complex as you need to think about how the illustration(s) will be used, who will use it (or them) and for how long. I loved Jessica Hische's article, *The Dark Art of Pricing*, which gave me so much confidence in how to speak to art directors about money and usage. The AOI's pricing advice has also been invaluable.

Sometimes, quoting isn't a straightforward process. Recently, a regular client was interested in developing a short animation with my illustrations. I've never

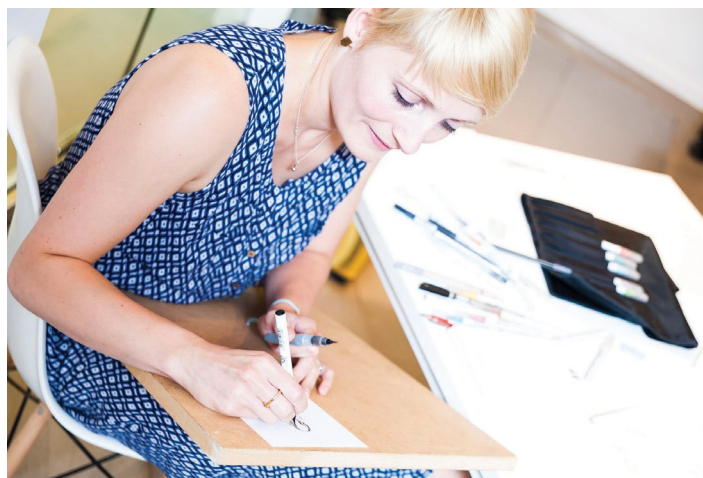
worked on an animation before, but I share a studio with some really great animators, and knew it could be great to involve them and work together.

When the role involves multiple people, you're not just being paid to draw, you have to manage the project for the client, and make sure that everyone involved is being paid fairly.

From time to time, a client (usually a publisher) will ask me to assign copyright. It's really disappointing. I'll always give them a call and kindly ask them if they can provide a licensing contract. Sometimes that's all it takes; not everyone understands what they're actually asking for. If the money is decent, or if it's obvious that the artwork will never be used for anything else, then I'll settle with giving rights 'in-perpetuity'. But often, I'll turn work down rather than give away my copyright – mainly out of principle.

As for working for free? No way. Not for a company who is profiting from it. There are much better ways of working for free, such as collaborating with other artists on personal projects, so I do that instead. I already donate a lot of my free time to the community through Yo Illo. Sometimes I'll do a freebie for a friend's wedding invitation, but only for VERY good friends. ■

More information about pricing can be found in the Members Area at www.theaoi.com



PHOTOGRAPH: Rob Cartwright

Willa Gebbie is a Scottish illustrator, working in beauty, fashion and portraiture. She also co-runs the popular monthly illustration meetup Yo Illo (www.yoillo.com) that brings creatives together with inspirational speakers in both London and Berlin.



NEXT MONTH

UK STUDIO RANKINGS 2017: THE TOP 50

INDUSTRY ISSUES

Four ways to take the leap into freelance life, from laying the groundwork early to dealing with redundancy

INSIDER ADVICE

Our practical advice series for junior designers continues with a guide to artworking for print

Plus: inspiring projects, current trends and expert analysis from the global design scene

ON SALE 13 OCTOBER



Jeremy Leslie, founder and creative director of magCulture, has over 30 years of experience making magazines. He explores what artist Tom Phillips taught him about chance.

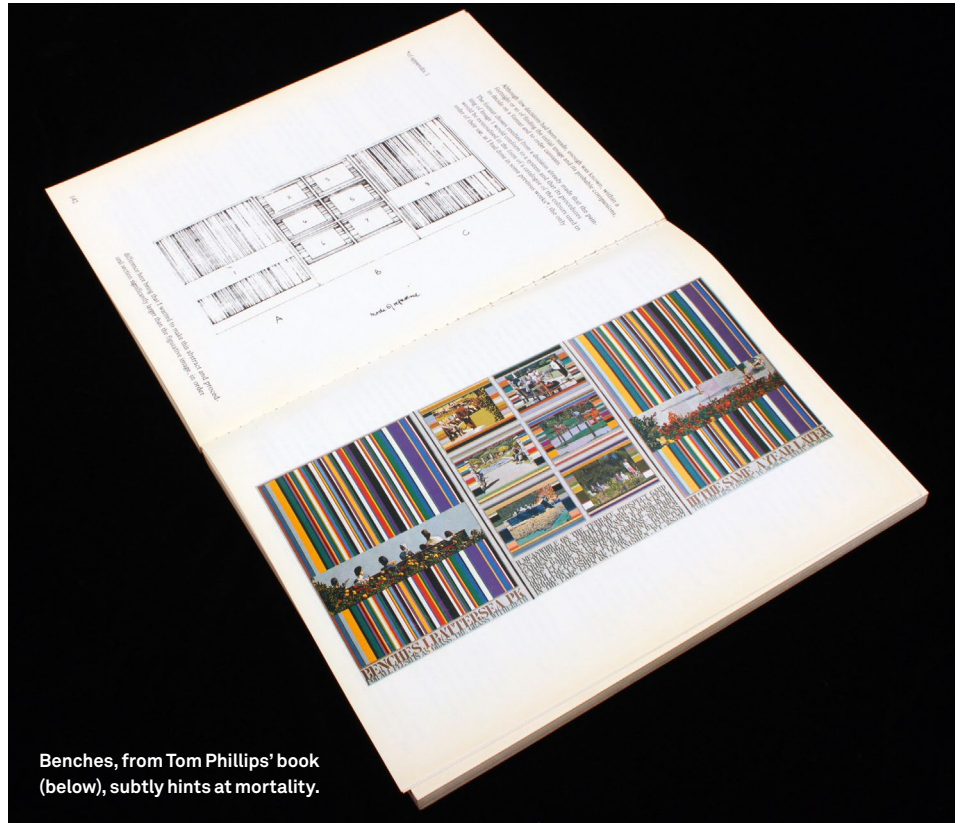
CHANCE ENCOUNTERS



The idea of chance as a tool for creative guidance has intrigued me ever since I saw *Cracked Actor*, a 1974 BBC film about David Bowie. Stoned out of his head, sat in the back of a stretch limo winding round LA in the middle of his Thin White Duke phase, Bowie explained the influence of William Burroughs' cut-up technique on his lyrics for *Diamond Dogs*. The idea you could subjugate such decisions to chance was a sensational idea to a lazy teenager.

Later, I discovered more about Burroughs and his experiments with chance, and became fascinated at a more serious level. I was studying graphics and busy listening to Cabaret Voltaire, 23 Skidoo and other Dada/Burroughs-orientated bands; I saw Burroughs read live during his final UK visit (tiny man, gigantic voice) and later my final year dissertation was based on the practice and application of chance.

One weekend, I found myself at the second-hand market under Waterloo Bridge, wasting time looking through boxes of old books. Most were nonsense, but chance played its hand and revealed a survey of the British artist Tom Phillips. I was mesmerised by the pointillist union



Benches, from Tom Phillips' book (below), subtly hints at mortality.

flag on the cover, and I still have the book – *Works. Texts: to 1974* – its laminate now slowly peeling off the cover.

I don't remember what I paid, but it was a lot for me at the time and worth every penny. It introduced in project-by-project detail an artist using chance as a tool to create art as engaging and beautiful as the systems and techniques that underpinned it. In one project, *20 Sites n Years*, Phillips selected locations along a radial line drawn half a mile from his Camberwell home, and photographed them annually, a schema based on chance that developed into a unique social record of the gradual, mundane shifts in suburban London life.

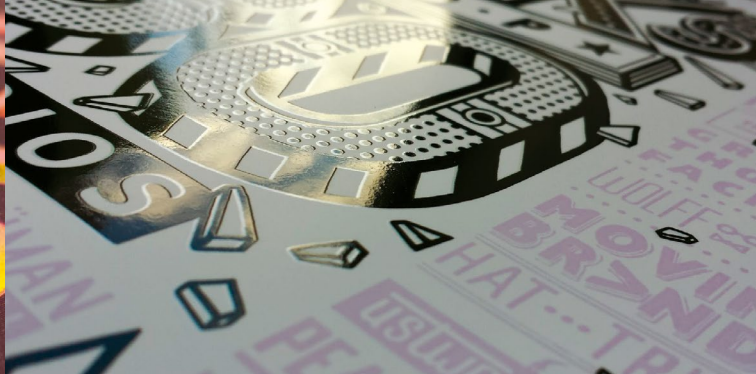
Phillips best-known work is based on a Victorian novel called *A Human Document* (selected at random in a second-hand bookshop). Page by page, his interventions saw it reworked as *A Humament*. This contraction of the original title gives a clue to the content: the text of every page is reduced to a few words picked out to form new sentences, meanings and ultimately

a story, while the deleted text is buried under painted decoration. Each and every page is effectively its own work of art.

Phillips has been a hugely prolific artist – he's now 80 – but the single painting I always return to is *Benches*. It consists of enlarged versions of eight postcards of park benches from around Britain. Similarly to in *20 Sites n Years*, he includes two images of the same spot, including the same bench from Battersea Park – a space my grandmother would take me to as a child. The first bench is fully occupied, the second empty, a hint at the theme of mortality. The stripes that surround the postcard images were assigned colours based on the postcards, while their width was determined by a chance process of coin spins.

After discovering *Benches* in the book, I saw it at Tate Britain and have since made sure I have a postcard of it in every office and studio I've worked from. It's a poor reproduction at that scale, but the postcard seems the right format for it. ■





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